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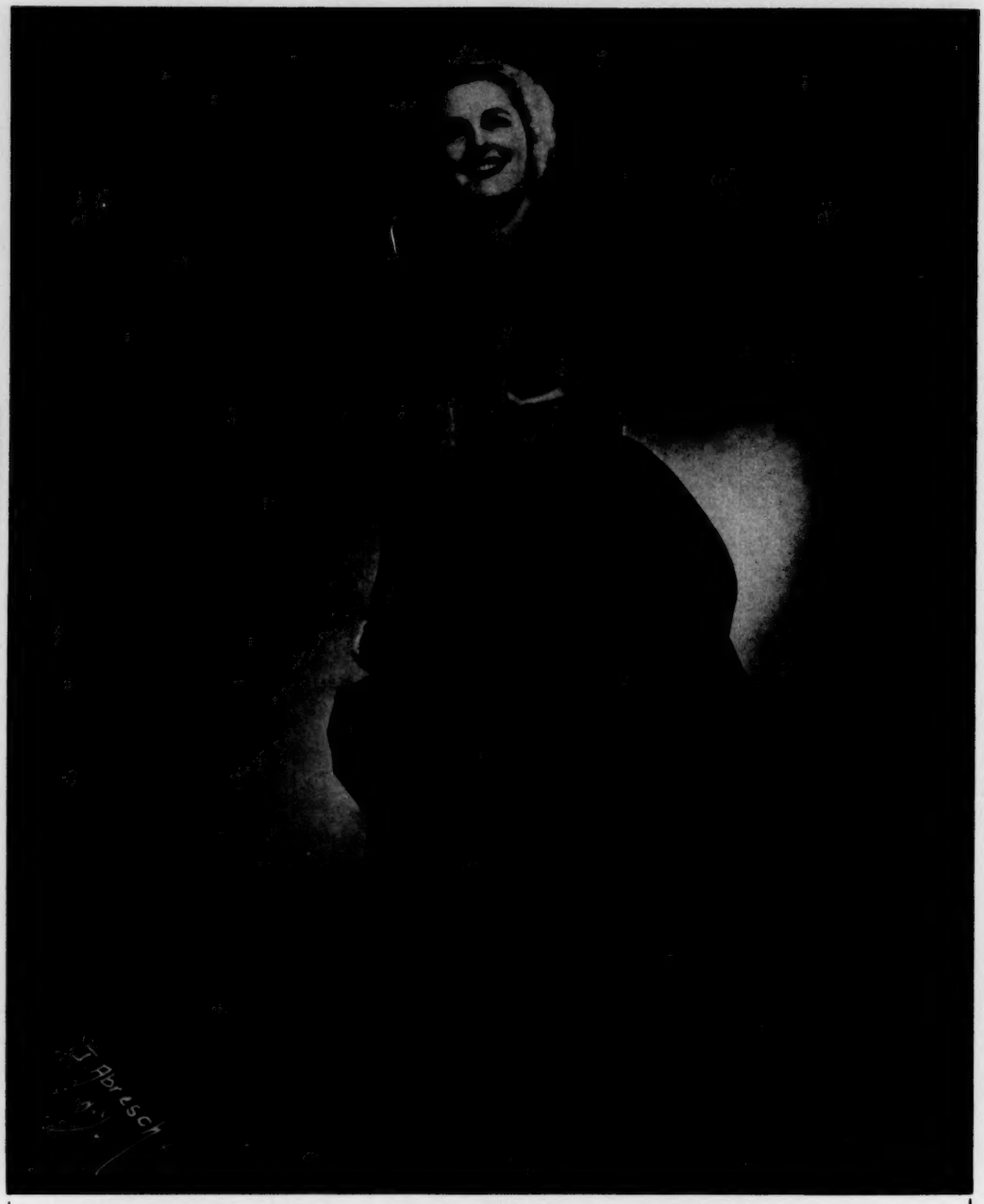

MARY BOTHWELL

SOPRANO

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musical COURIER

IN THIS ISSUE

The Musical Contribution of James Joyce as Seen in His Novels and Short Stories 6
U. S. Musical Future to be Affected by Mobilization, Priorities and Taxes 7
Planning a Recital in Europe: Suggestions For the American Artist Going Abroad 8, 9
"Some Top Musical Experiences of 1950-51": N. Y. Critics Select Season's Highlights 10
Return of Flagstad and Opening of Ring Cycle Among Features at Metropolitan Opera 12, 13
Brussels Fetes Charpentier, 91, at Gala Marking 50th Anniversary of Louise 13
Paris Stages Honegger's Joan: Concert and Opera Highlights in French Capital 28
London Produces Tchaikovsky's Pique-Dame and Verdi's Don Carlo: Notables on Podium 34
Chicago Applauds Mahler Symphony and Modern Novelties; Recital and Studio Events 38, 39
New York Concerts Include First Hearings of New Scores and Debuts of Artists ..... 54 to 60

Composers in the Schools

INTERESTING viewpoints appear in the fourth American Composers' Issue of Pan Pipes, publication of the national music fraternity, Sigma Alpha Iota. The issue underlines the progress which our composers are making and the attention paid by this influential organization to native works, through its own competitions and performances, and printed media.

The publication gathers interesting data on recent hearings of works by American composers, and considers the scope of creative music in this country, notably in an article by Halsey Stevens.

Mr. Stevens observes that, "in considering the problems facing today's composer . . . his audience is in a fluid state, and . . . within a few years today's children will constitute a large share of his public. Yet our children are, unfortunately, still being brought up on the music of the past, and unless they happen to have parents and teachers with unusually open minds, they will discover later that, like their elders, they are confronted by almost insuperable obstacles in the music which should say most to them: that of their own time. . . .

"This means not only that as the child begins music study he must become acquainted with the styles of the twentieth century, but . . . even before that age the seeds for his future understanding must be sown. . . . The best means is that of folksong, carefully chosen to provide an early acquaintance with the modes, and thereby forestall an exclusive reliance on major and minor, which so seriously hampers an approach to contemporary music. . . . Once music study begins, the music which the child hears and the materials with which he works must be screened to prevent the domination of traditional points of view. . . . To achieve this end, serious composers must be encouraged to provide music for the early stages of instruction: good music embodying contemporary techniques."

Happily, some progress in this field has been made by a few publishing houses which have issued pieces in contemporary idiom for the beginning music student. A great deal more can and must be done to widen the field of school music, which at present is largely given over to transcriptions of conventional material.

Film Records for the Future

Of Men and Music, a new feature-length film which shows musical artists in their daily life and performances, has just been released—the first of a series to be produced in Hollywood by World Artists, Inc., under the direction of Rudolph Polk and Bernard Luber, with Sol Hurok and Marcus Loew II as associate producers.

In the course of the picture, Artur Rubinstein, the pianist, is asked what he would give to see Chopin in a musical film actually playing his works, and he replies "two years of my life." The producers then proceed to illustrate the thesis that artists of the present day should have their personalities and performances preserved for future generations. In this film they devote sequences to the work of Mr. Rubinstein, Nadine Conner, Jan Peerce, Jascha Heifetz, and the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos.

Other releases will be awaited with interest. Among those scheduled to appear in future films are Marian Anderson, Gregor Piatigorsky, Lotte Lehmann, Dorothy Kirsten, Isaac Stern, William Kapell, Pablo Casals, the Budapest String Quartet and others.

Music Aids Enrichment of Living

The 1951 keynote for National and Inter-American Music Week (the 28th annual observance, extending from May 6 through 13) is "Enrich Your Living Through Music." The committee appropriately remarks that "the greatest enjoyment comes . . . through personal participation in the making of music, especially in groups." It regards "the establishment or development of vocal and instrumental ensembles as one of the best outgrowths a local observance can produce." It is to be hoped that the 1951 observance will be keyed to a note of endeavor. In a year when the American credo needs to be stressed in no uncertain terms, the celebration offers a good chance to show that we are a united nation, in voice and in heart.

ON THE COVER

Gladys Swarthout is one of the most beloved artists before the public today, her mezzo-soprano voice being known to concert, opera, radio and film audiences all over the world. Miss Swarthout made television history by creating Carmen in the first full-length opera ever to be produced especially for this new medium. She has done much to bring the music of contemporary American composers before the public and, among other works, introduced Canteloube's Songs of the Auvergne with orchestra in this country. She was the first American artist to record these songs and at the same session, under Jean Morel's direction, also broke another precedent by recording all three Delilah arias. Miss Swarthout's newly released album, My Favorites, is among the current RCA Victor bestsellers.

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Seventy-second Year
February 15, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

AN anniversary quietly slipped past us last month. Ten years ago, on January 13, 1941, James Joyce died. Note should be made of that date in a musical as well as literary publication, for Joyce probably knew more about music than any important creative writer since the Elizabethan age. We are told that his father, James Stanislaus Joyce, had one of the finest tenor voices in Ireland, and that Joyce's mother was reputedly a brilliant pianist. Joyce himself had an excellent tenor voice, they say, and loved to sing. In his study of the novelist, Harry Levin says that Joyce almost became a professional musician. By this, presumably, Levin means a professional singer. But even without any corroborative evidence, a study of Joyce reveals a thorough knowledge of the art, from his first book—entitled, significantly enough, *Chamber Music*—in 1907 through *Finnegan's Wake*.

Some literary critics have gone hog-wild in their effort to correlate the writing itself with music, reading musical techniques into Joyce's very prose style. Thus Levin makes much of what he calls "polyphonic phrasing." Writing about *Ulysses*, he says: "One of the simplest questions of the book is 'How hominous his house, haunt it?' Here the subdominant would be 'How ominous his house, ain't it?' The tonic, through the allusive and alliterative influence of the keyword, 'house,' has introduced 'home' and 'haunt.' The dominant augments the chord by bringing out the latinate adjective for humanity and shifting the question to an injunction. There is a further consonance between 'ominous' and 'haunt,' and between the whole sentence and the main theme. In comparison with the contrapuntal possibilities of this way of writing, the Siren scene from *Ulysses* is plain-song." And Ezra Pound found *Ulysses* to have an analogy with sonata form. The introductory theme, he said, is Stephen; the main theme is Bloom; each undergoes development, treatment in combination, recapitulation.

ALL this strikes us as perilously close to nonsense; and we have a good idea that Joyce would have thought so also. The scholars are engaged in their old indoor sport of reading things into their subject matter: a typical example of *post hoc* reasoning. But whereas they are reading things into Joyce, Joyce never read things into music. The Victorian novelists treated music sentimentally, as a mysterious force. Even so keen a mind as Meredith's wrote the most arrant nonsense about music (see *Sandra Belloni*). The British poets are even worse. Joyce, on the contrary, does not exalt music or depreciate it; he merely accepts it. He always has the attitude of a professional towards music—an attitude, one might say, in ninety-nine cases out of a hundred, that of a doctor confronted with another set of diseased tonsils, another set of gallstones. It's an attitude that only those who grow up in music have: and with a singer for a father, a pianist for a mother, Joyce was so surrounded with music that he took it for granted; when he wrote about it, it was with authority.

Take *A Mother*, one of the short stories in *Dubliners*. The action occurs mostly backstage at the Antient Concert Rooms, where the *artistes* are playing to a house "filled with paper." On the night of the concert we get the very smell of the green room. We meet the bass, who once sang the role of the king in *Maritana;* the second tenor; Miss Healy, the contralto; Madam Glynn, the soprano; the first tenor, who hums "random notes to observe the effect on the frontal sinus." Madam Glynn goes on stage and sings *Killarney* "in a bodiless gasping voice, with all the old-fashioned mannerisms of intonation and pronunciation which she believed lent elegance to her singing. She looked as if she had been resurrected from an old stage wardrobe and the cheaper parts of the hall made fun of her high wailing notes."

JOYCE is constantly using music as an index to a person's character. When Joe, in *Clay*—also from *Dubliners*—listens to Maria singing *I Dreamt that I Dwelt*, and says "there was no time like the long ago, and no music for him like poor old Balfe, whatever other people might say; and his eyes filled up so much with tears that he could not find what he was looking for and in the end he had to ask his wife to tell him where the corkscrew was"—well, we certainly know very much indeed what kind of a man Joe is.

Similarly, in *Ulysses*, Bloom has a long conversation with Stephen Dedalus about music, and by means of it, Joyce lays bare Bloom's emotional and intellectual soul. There is no writing down—or up—but if the reader can follow the musical examples, the bourgeois tastes of the speaker are made horribly clear. "So they passed on to chatting about music, a form of art for which Bloom, as a pure amateur, possessed the greatest love. . . . Wagnerian music, though confessedly grand in its way, was a bit too heavy for Bloom and hard to follow at the first go-off, but music of Mercadante's *Huguenots*, Meyerbeer's *Seven Last Words on the Cross* [notice the mistakes Joyce puts into Bloom's mouth] and Mozart's Twelfth Mass he simply revelled in. . . . He also yielded to none in his admiration of Rossini's *Stabat Mater*, a work simply abounding in immortal numbers, in which his wife, Madam Marion Tweedy, made a hit. . . . On the whole, though favoring principally light operas [sic] of the *Don Giovanni* description, and *Martha*, a gem in its line, he had a *penchant*, though only with a surface knowledge, of the severe classical school such as Mendelssohn. . . ." But Stephen Dedalus, a real intellectual, "launched out in praises of Shakespeare's songs, at least in or about that period, the lutenist Dowland, . . . an instrument he was contemplating purchasing from Mr. Arnold Dolmetsch, whom Bloom did not quite recall, though the name certainly sounded familiar, for sixty-five guineas, and Farnaby and son with their *dux* and *comes* conceits, and Byrd (William), who played the virginals, he said, in the Queen's Chapel or anywhere he found them, and one Tomkins who made toys or airs, and John Bull. . . ." Whereupon Bloom wants to know if the John Bull to whom Dedalus refers is the "John Bull the political celebrity of that ilk."

No comment is necessary; the paragraph is a brilliant tour de force that, incidentally, demands much in the way of assorted musical knowledge from the reader. The "toys" that Tomkins made, for instance, are little pieces of music for the virginals. One of Farnaby's most famous pieces is called "A Toye."

Joyce has the characteristic talk of musicians down pat. Simon Dedalus is asked to sing *M'appari*. He sits down to accompany himself. Father Cowley, who has good ears, turns. "No, Simon. Play it in the original. One flat." Dedalus does not appear to be good at transposition. "The keys, obedient, rose higher, told, faltered, confessed, confused." Upstage strode Father Cowley. "Here, Simon. I'll accompany you. Get up."

Joyce is always accurate in his musical insight, even though he never parades his knowledge. Mary Jane, in that fine short story, *The Dead*, is playing her academy piece, "full of runs and difficult passages." Gabriel is listening. "He knew that Mary Jane must be near the end of her piece for she was playing the opening melody with runs of scales after every bar. . . . The piece ended with a trill of octaves in the treble and a final deep octave in the bass." Need we any further description to visualize a wretched "academy" piano piece, proudly memorized, of the *Light Cavalry* or *Poet and Peasant* genre? Joyce also has musical table-talk down pat, as in the discussion, also in *The Dead*, of the opera and the old-timer who likes to reminisce about the golden age that always exists a generation back: the golden age, in this case, of Tietjens, di Murska, Campanini, Trebelli, Ravelli, Aramburo, and the grand old operas *Dinorah* and *Lucrezia Borgia*. (Why aren't they played? asks Mr. Browne. Because you can't get the singers to sing them, that's why.)

But Joyce can also, when he wants, spin an extremely lyrical and beautiful sentence about the impact of music on the ear: "Through the hush of air a voice sang to them, low, not rain, not leaves in murmur, like no voice of strings or reeds. . . . Good, good to hear: sorrow from them each seemed to from each depart when first they heard."

OR this bit of sheer poetry on a fine voice reaching a climax: "It soared, a bird, it held its flight, a swift pure cry, soar silver orb it leaped serene, speeding, sustained . . . crowned, high in the effulgence symbolistic, high, of the ethereal bosom, high, of the vast irradiation everywhere all soaring all about the all, the endlessnessness. . . ." (There is an amusing bit of verbal music following this, which is the conclusion of Simon's aria. Everybody breaks into applause. "—Bravo! clapclap. Goodman, Simon. Clappyclapclap. Encore! Clapclipclap. Sound as a bell. Bravo, Simon! Clapclopclap. Encore, enclap, said, cried, clapped all. . . .")

Ulysses is a completely objective, clinical study, and does not concern itself with esthetics *per se*, though to read it provides a great esthetic experience. But the white-hot *Portrait of the Artist as a Young Man* does concern itself with esthetics, and in one place Stephen Dedalus offers a definition of art as "the human disposition of sensible or intelligible matter for an esthetic end." Could that definition possibly be improved upon?

Musical Future Affected by Mobilization

By James G. Deane

Washington

VITAL changes are in process of being shaped for the country's artistic and musical life, because of the program of greater taxation for defense, controls, and new calls on manpower, it is being made plainer every day by Congress and the mobilization agencies.

Here are some of the prospects which a rapid, over-all survey have brought to light:

Taxes.—There is virtually no chance for any cut in the 20 per cent Federal Admissions Tax. On the contrary, some members of the tax-writing House Ways and Means Committee say they won't be surprised if there are moves to increase this item, in line with President Truman's request for three billions more in excises.

Spokesmen for symphony orchestras, opera and concert managements are counted upon to resist any rise in their testimony at committee hearings, which started on Feb. 5. New bills to exempt concert and opera from admissions tax have been introduced in the House.

Mr. Truman's request for another $3 billion increase in corporation taxes, coincidentally, may inspire larger corporate gifts to musical organizations. But this is likely to be offset by a potential threat to the box-office in the form of the requested $4 billions rise in individual income taxes. New tax legislation will probably take many weeks to thrash out.

Effect on Music Study

Manpower.—When and if 18-year-olds are drafted, music schools and conservatories will be hit hard. Under a Defense Department proposal, 75,000 of this age group would be allowed to enter college annually on a competitive basis, following four months of basic military training. There is no assurance, however, that they would complete their course. It is unlikely that music students will stand as good a chance in any deferment system as, for example, those in engineering, science or medicine.

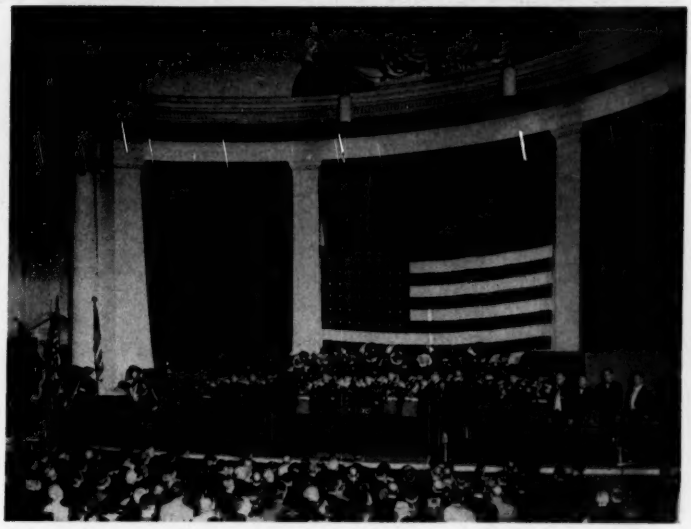
Another drain may be expected from the anticipated broadening of the draft to include some 4F's and childless husbands between the ages of 18 and 26.

Musicians in Service Units

Limited numbers of qualified, experienced performing musicians will be able to obtain posts in service musical organizations, as they did during World War II. Additional bands are being organized in all services.

Here in Washington, the Navy School of Music opened its doors for the first time last month to Army personnel, and it has increased its enrollment to nearly 500 sailors, soldiers and Marines. The United States Navy Band, independent of the school, again is expanding its ensemble with string players (one is the cellist Paul Olefsky, on leave from the solo desk of the Philadelphia Orchestra). The Air Force Band also has a school here. In general, to obtain a musician's berth in the military services, it is necessary to enlist rather than to be drafted.

Both civilian schools and home-front music organizations must again look increasingly to women to fill the places of departed manpower. The broadened draft will take several months to work out, so that the real pinch need not be expected until late this year or early next.



THE NATIONAL ANTHEM . . . Massed service bands of the U. S. Army, Air Force, Navy, and Marine Corps, under the direction of Ted Mack, provide the finale of the "VIP" Show held recently at Constitution Hall in Washington, D. C., for the benefit of United Service Organization.

Price "Freeze" and Exemptions

Controls.—Rates or fees charged for "professional services" and rates charged in the operation of a "motion picture or other theater enterprise" were listed among exemptions from the Jan. 26 price "freeze." Stabilization agency attorneys state informally that these apply to concert artists and private teachers, and to concert admissions.

Books also are specifically exempted, and this is taken to embrace printed music. (Publishers currently are raising prices, in many instances.) These interpretations have not yet been issued officially, however.

Instrument Making Affected

Tuition charges of schools are covered by the "freeze," it is emphasized, as are musical instruments. As to production restrictions, drastic limitations on use of metals have somewhat alarmed band instrument makers, who fear that their production may be stopped, as it was in World War II. Metals affected include copper, steel and nickel-silver (use of the last is banned completely).

The instrument makers are seeking clarification from the National Production Administration in the hope of maintaining at least limited output.

Another restriction, limiting the use of tin in organ pipes to what metal the organ makers have in stock or can reclaim from old instruments, threatens organ manufacture. No pipe organs may be made except for churches or schools.

USO Being Revived

Music appears to be going to play an important part in the coming rearmament period. Provision of musical fare for the forces is being arranged. Agreement has been reached among several agencies formerly affiliated with the United Service Organization, to realign its component groups under a new charter.

USO Corp. was deactivized a year ago. Some of its activities and functions were then taken over by the Associated Services for the Armed Forces. Among the groups that were associated in this were the Y. M. C. A., the National Jewish Welfare Board, and the National Catholic Community Service. However, several groups discontinued their affiliation—among them the Salvation Army and the National Travelers' Aid Ass'n.

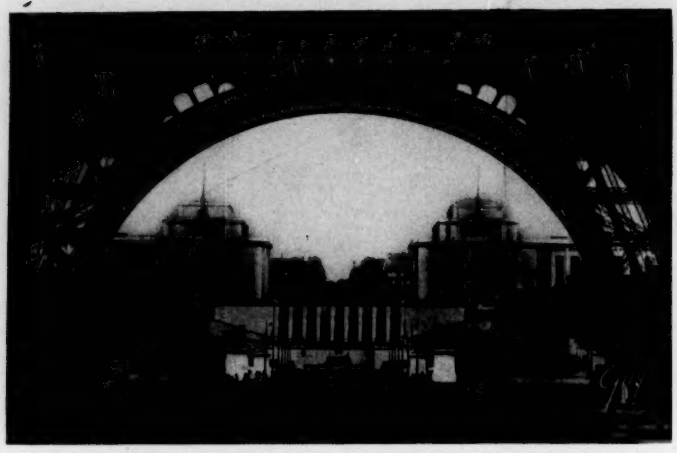
In view of the fact that our forces are in process of a great build-up, the entertainment setup is to be greatly enlarged. The charters of the Associated Services for the Armed Forces and the former USO Corporation are to be given up voluntarily by these groups. A new USO Corporation has been chartered under the laws of New York State, and another organization, Camp Shows, has been given joint membership with the six others that constituted the USO in the recent war. The new charter also provides that any national agency with a welfare program for the armed forces may apply for admittance.

The Associated Services established some 113 lounges and clubs in different cities of the country, according to a recent survey by Ruth Kinney, funds for which were included in Community Chest drives.

Until some time in March, it will not be definitely decided who is to head the musical division of the reconstituted USO. Meanwhile, musicians who wish to take part may apply to Camp Shows, 8 W. 40 St., New York 18, N. Y.

Are You Planning a Recital in

Here's Information Not in Baedeker



THE PALAIS DE CHAILLOT, as seen from a spot under the Eiffel Tower.

PLANS for European musical events flourish mightily in spite of international crises. The festival schedule is bigger than ever, and news of concert tours abroad is plentiful.

It is a comparatively simple matter for the established concert attraction to be booked overseas by an American management with European connections. But, for the independent artist who contemplates going over on his own on a free lance basis, Europe is more or less a dark continent, particularly under post-war conditions.

It is relatively easy for our independent artist to obtain information regarding a New York introduction and its general expenses. But the picture is not so clear for the artist in this category when it comes to a European debut.

The first cities the American thinks of in this regard are generally Paris, London and the other capitals. The first thing to realize, we are assured by those in the know, is that, no matter how much success you have had with audience and press in your own country, if you are not known elsewhere through films or recordings, you must start from scratch.

Paris Concert Arrangements

Number one on the agenda is usually a Paris appearance. When planning an introductory recital there—or anywhere, for that matter—the first thing to do is to establish relations with a standard management for the recital. The obvious reasons for this are to have arrangements made for the selecting of the proper hall, and securing a date, placing the advertising, contacting the press, building the audience.

Managements in Paris that have been suggested to us by experienced observers include Administration de Concerts (M. Dandelot), Bureau de Concerts (M. de Valmalète), Office Mondial de Concerts (Mme. Vouchomet), Bureau de Concerts (C. Kiesgen), O. T. C. (M. Horwitz), Bureau de Concerts (L. G. Delort), Bureau de Concerts (M. Giraud), Bureau de Concerts de Paris (Messrs. Dussurget et Lambert).

Although there are seven recognized concert halls in Paris, individual qualifications of the artist should govern the choice. Naturally, for a neophyte or for an intimate type of recital the smaller halls, such as Ecole Normale de Musique or Salle Chopin-Pleyel are advisable. If something more ambitious is in order, Salle Gaveau and Théâtre des Champs-Elysées are highly suitable.

Hall Rental and Publicity

In the appended table, the third column, "Rental with management," refers to cost of hall, plus management fee, plus general expenses. It is wise to count on at least 5,000 francs for extras.

Regular rental for a Steinway piano is 11,500 francs; for a Pleyel or a Gaveau, 8,000. At the Salle Gaveau the piano of that name is obligatory.

You can count on the management to contact all newspapers and critics. Publicity is a must in the following papers: Figaro, Monde, Aurore, Paris-Presse, Carrefour, Semaine à Paris, Cette Semaine en l'Opéra, and in the Activités Musicales, which is the bulletin of the Syndical Association of Concert Management. This publication is distributed nightly in every concert hall, and has further complete coverage. Price for one photograph and ten lines of copy is 6,000 francs.

The management also will attend to posters for music shops, subway stations and special pillars near concert halls and music schools.

You will note that, if you are planning to rent a hall without management, some of them quote an additional percentage over the fee. This is for incidentals, such as usher and other personnel service.

All managers charge 10 per cent on receipts above expenses (if any), after tax deduction.

Ticket and Other Details

In the case of an artist new to Paris, it is almost certainly necessary to "paper" the house. To do this, the management sends out 1,000 to 2,000 pairs of tickets which patrons may use by paying the tax, an amount of between 50 and 150 francs. (The management takes care of the printing of tickets and programs). Critics, of course, do not pay tax. Regular prices of seats range from 100 to 1,000 francs, the latter only for artists of established, top box office appeal.

To give the management the best chance of arranging a successful debut the artist should make his plans far in advance, even a year, during which he could spend to good advantage 40,000 to 50,000 francs in addition to the general fee. The management thus has time and a budget for preparing publicity, placing articles in the press, photographs and articles in the Activités Musicales. If you are in a position to contact your Embassy, Consulate, societies for cultural relations and the like, it is well to do so. Unless all this is done, the new artist can expect a first audience of no more than 100. Program-making is also important in this connection. An American artist resident in Paris for several years reports that French audiences are much interested in new American works, and suggests that one be included; after intermission is the best placing.

The best times for concert-giving in Paris fall betwen Oct. 10 and Dec. 15; or between Jan. 10 and the Saturday before Holy Week; or after Easter and before June 15. This latter time is only favorable for noted artists, since the Paris season is in full swing and there is small opportunity for an unheralded newcomer.

The London Picture

In London, the concert season more or less parallels that of Paris, and differs from New York in that it extends through

Hall	Capacity	Rental	Rental with Management
Ecole Normale de Music	450 seats	10,000 francs	80,000 francs
Salle Chopin-Pleyel	450	12,000	90,000
Salle Gaveau	1,180	45,000, plus 5%	180,000
Salle Pleyel	2,200	70,000, plus 8%	about 250,000 or 300,000
Theatre des Champs-Elysees	1,900	90,000, plus 8%	same as above
Palais de Chaillot	2,800	125,000, plus 8%	350,000
Salle de Conservatoire	1,200	20,000	100,000

They must have a deposit, as follows:

Ecole Normale or Chopin ..	9,000 francs
Conservatoire	13,000
Gaveau or Pleyel	16,000
Champs Elysees Theater ...	20,000
Chaillot Palace	35,000

On Feb. 6, when the Musical Courier went to press, the pound was quoted at $2.80; the franc at 350 to the dollar. The bank giving the quotations reminded the inquirer that there are daily fluctuations.

Europe?

May and into June. Among the managements that have been recommended by artists who have appeared in the British capital are Ibbs & Tillett, Ltd.; Ingpen & Williams; Wilfrid Van Wyck; Harold Fielding; Harold Holt, Ltd.; Lynford Joel Productions, Ltd.; Imperial Concert Agency.

An ideal setting for a first concert is Wigmore Hall (capacity, 600). The overall cost, according to a recent quotation by a reliable manager, comes to 150 pounds, in round figures. (Prices, in pounds, may be somewhat higher now.) This was broken down as follows:

Rent of hall	26 pounds, 5 shillings
Printing of tickets, posters and circulars	20 pounds
Newspaper advertising	25 pounds
Distributing circulars, etc.	3 pounds, 3 shillings
Postage and petty cash expenditures.	2 pounds, 2 shillings
Management fee ...	21 pounds
Piano rental	6 pounds, 6 shillings
Accompanist	21 pounds
Fly-posting on hoardings	5 pounds
Use of special mailing list of 2,000 addresses	12 pounds

"Percentage" Basis

Financial arrangements are sometimes made with a manager on a percentage basis.

Included in the management fee are all the preliminaries. The advertising begins about a month before the concert, including that on street hoardings (a custom prevalent in Britain and on the Continent). There are numerous recognized sites in London which deal thus with concert announcements. These as a rule show a photograph of the artist and the type of program. There is also press advertising in one or two papers devoted exclusively to music, and in two dailies. Each agency sends in a list of its concerts, and both papers devote several columns to these advertisements. This has been recognized for many years as a satisfactory form of publicity, and is understood by the public.

The artist new to the city must recognize that the chances for selling tickets are slender, unless he has personal friends who can help in promotion, or he is already known to the public through other mediums.

As for post-debut advice, if the first concert is a thoroughly auspicious one with good reviews resulting, it should be followed as soon as possible by a second. The manager in this case should make an intensified effort to secure a representative audience, including a fair sprinkling of musicians, managements of concert societies, agents of the BBC, gramophone companies, and (for singers) of the opera houses. The Briton who supplied this information added, "Unfortunately, such an occasion (a follow-up recital justified by an initial success) is not too frequent."

The large hall that is recommended is the new Royal Festival Hall (capacity 3,000), and in this building there is also a chamber music hall (capacity 750) suitable for a debutante.

Touring The Continent

Some artists are fortunate enough to have a personal representative who already knows the ins and outs of current European touring. If absolute, uncontested proof is in hand that such a representative is obtainable, then an introductory tour, guided by this useful Man Friday, and largely independent of local managers, is possible. It may even come out on the right side of the ledger. A letter from one such representative reports:

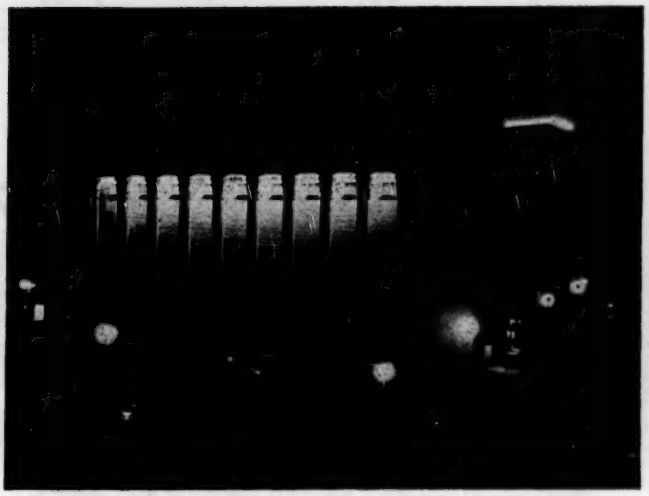
"My artist started with concerts organized with her own money, but she is now booking in towns where they never heard her name. Not high fees, but fees and growing fees. Sometimes percentage with a minimum guarantee but a guarantee that covers expenses and traveling. She is booked now in Beirut with 100,000 French francs as guarantee (about $300)."

He further advises that in Italy he finds about 20 cities where it is worthwhile to give a concert, and each has either a theater or a hall that can be rented at from $30 to $120, according to size of hall and importance of the town. In Switzerland, he estimates, about 10 towns; in Holland, about 20; in Belgium, about 15, in the Scandinavian countries, about 30; in Spain about 15. In France, he limited his artist to Paris.

Pianos, he says, are scarce. Formerly, business firms would sometimes supply a piano, but he found this out of the question today. Good pianos are available in Milan, Florence, Bologna, Genoa, Turin and Venice, but since they are mostly private pianos (Steinways, usually), or the property of a music store, there is no fixed price. Transportation to and from the hall costs as much as the rental of the instrument.

A well-organized concert, he goes on, that is, one that will live in the public memory, is an expensive affair in the Continental capitals. The cities are publicity-conscious, but the newspapers are not very receptive, and only the diplomacy of a skillful manager can obtain results. Exaggerated publicity often works against the artist.

As in the United States, established managers will take care of a recital at a set fee, but usually will not undertake to book an artist further unless the name has become internationally known.



THE CONCERT HALL IN STOCKHOLM

Continental managers suggested by several recently touring artists for those who want to take up the challenge alone include: Sweden, Helmer Enwall, Stockholm; Norway, Friedrik Dietrichson, Oslo; Denmark, I. Blicher, Copenhagen; Belgium, M. Cuvelier, Brussels, and Georges Vriamont, Brussels; Switzerland, Walter Schulthess, Zurich, and Dr. Joachim Wyss, Zurich, and Frau M. Casetti Giovanni, Geneva; Italy, Clara Calmus, Rome, and ALCI (Mme. Carmen Scalvini), Milan; Greece, Bureau Artistique d'Athenes (Georges P. Kourakos), Athens; Austria, Universal Concerts (Alfred Dez), Vienna, and Centropa Concerts Organization (M. H. Taubman), Vienna; Holland, Concertdirectie Dr. G. de Koos, Nederlandse Concertdirectie J. Beek, the N.V. Internationale Concertdirectie Ernst Krauss and the Stichting Nederlands Impresariatt—all members of the Federation of Concert Managers in Holland, The Hague.

ED. NOTE.—Lists of managements given here are not intended to be complete compilations of such firms in any city. The names mentioned have been suggested by touring artists and residents of the different countries.

Novelties for Vienna Fete

VIENNA. — The fourth International Music Festival here, from March 31 to April 15, will include modern novelties. First performances being prepared are Concertino for Violin and 21 Wind Instruments by Alfred Uhl, Richard Strauss' waltz Muenchen, Christmas Motet for soprano by Hindemith, Hymn by Gottfried von Einem based on a text by Lernet-Holenia, Motto Orchestral Suite by Theodor Berger, Second Concerto for Chamber Orchestra by Johann Nepomuk David, and settings of Morgenstern texts by Friedrich Gulda. Several contemporary stage works to be seen include Stravinsky's Persephone and Les Noces, and Krenek's one-act opera, Tarquin. The chamber, orchestral and choral programs will also list Britten's "Spring" Symphony and Serenade for tenor, works by Bartok, Orff, Berg, Kodaly, Martinu, Martin, Hindemith, and Blacher.

In Reviewers' Notebooks: The Year's "Prime" Offerings

WHAT are the highlights of the present season, thus far, as seen by some of the New York critics—those busy and sometimes slightly jaded observers?

What are the chances of the lightning striking—that is, of a performance which lives in the critic's individual memory? They encounter them sometimes by chance; an unheralded artist surprises everybody, especially the assistant critics assigned to the unpromising stint, by showing an art of unusual strength and richness. Or else, some well known artist has a particularly refulgent evening; a master on the podium excels his best standard, a singer or instrumentalist "comes through" with an interpretation so rare as to be memorable.

Perhaps once or twice in several hundred evenings of concert- or opera-going there is an experience so outstanding as to be entered in the critic's album of choicest experiences. That is not to say that all the others are negligible, by any means.

We hear reviewers who were in circulation a generation ago recount bated-breath stories of the exploits of a Carreño, a Fremstad, a Battistini, a Maurel, and of many others. It may be that the present-day concert and opera scribes will be telling their grandchildren thirty years from now about the season of 1950-1, when the Metropolitan opened its "Bing regime," and the staging and acting acquired a new distinction in many instances; when the London Royal Philharmonic toured the United States under Beecham, barnstorming even to smaller communities; and a number of artists whose names are by then a treasured memory first appeared in the North American musical world.

Musical Courier queried various critics active in the New York season in an effort to assemble some opinions, with the understanding, of course, that no one's music beat is all-inclusive. Here are some of the replies that had been received at the time of going to press:

Some Critics' Verdicts on 1950-51

Arthur V. Berger, Herald Tribune: The all-Copland concert given under the auspices of the League of Composers. The Musicians Guild's performance of Schubert's Piano Quintet ("the Trout"), op. 114.

Louis Biancolli, World Telegram and Sun: Solomon's last concert. Erna Berger's recital (the first one, as her second had not taken place at press time). Bruno Walter's Brahms Cycle. Flagstad's return to the Metropolitan. Fedora Barbieri's singing of Azucena in Il Trovatore.

Jerome D. Bohm, Herald Tribune: Erna Berger's recital. Gina Bachauer's debut. Ferdinand Frantz's Der Wanderer in Siegfried. Nathan Milstein's violin recital.

Albert J. Elias, Daily Compass: The "Met's" Don Carlo—opening. Flagstad's return as Isolde. The Philharmonic's performance of Milhaud's The Libation Bearers. Friedrich Gulda's piano recital. The New York City Opera's Turandot and Marriage of Figaro.

Harriett Johnson, Post: The "Met" production of Flying Dutchman. Erna Berger's singing of Mozart in her first recital. Friedrich Gulda's piano recital. Gina Bachauer's debut. Novaes' performance of the Chopin F minor Piano Concerto.

Miles Kastendieck, Journal-American: Opera — opening Don Carlo, Flying Dutchman, Trovatore, Fledermaus, Pagliacci; Flagstad's return. Recitals—Souzay, Gulda, Virtuosi di Roma debuts; Erna Berger, Solomon, Musicians' Guild, Hess. Orchestras — Beecham and the Royal Philharmonic, Ansermet and Paray conducting the Philadelphia Orchestra, first concert of the Philadelphia Orchestra (for its playing), Mitropoulos in Strauss with the Philharmonic-Symphony. Performances—Morini in Beethoven Concerto with the Philharmonic-Symphony, Szell in the Bruckner Eighth Symphony, Munch in Beethoven's "Eroica" and Berlioz's "Fantastic" Symphonies with the Boston Symphony, Novaes in the Chopin F minor Piano Concerto with the Philharmonic-Symphony, and NBC's Verdi Requiem.

Irving Kolodin, Saturday Review of Literature: Verdi Requiem — Toscanini. Brahms' "Tragic" Overture — Walter. Paul Paray's Philadelphia Orchestra concert. Guido Cantelli's series with the NBC Symphony. Richard Tucker's Alfred in Fledermaus. First Don Carlo at the "Met."

Ross Parmenter, Times: Eileen Farrell's recital—best vocal recital I've heard this season. Jeanne Mitchell's violin recital. Bing's Don Carlo and Fledermaus. Martial Singher's lieder singing for the New Friends of Music.

Harold C. Schonberg, Times: First New York piano recitals of Gina Bachauer and Constance Keene. Serkin's Pension Fund concert with the Philharmonic. Novaes' performance of the Chopin F minor Piano Concerto with the Philharmonic. Mitropoulos' concert performance of Les Choëphores (Milhaud). Violin recital of Carmen Berendsen.

Brooklyn

Paul Affelder, Brooklyn Eagle: The American debuts of the soprano Victoria de Los Angeles and the pianist Friedrich Gulda. Paul Paray's "one-armed" conducting (because of a broken arm) with the Philadelphia Orchestra. Zino Francescatti's performance with the same orchestra of the Beethoven Violin Concerto. The Verdi program by Toscanini and the NBC Symphony. The three concerts by Beecham and the Royal Philharmonic.

Cincinnati Hails Schoenberg's Gurre-Lieder

CINCINNATI.—The cycle of music composed between 1900 and 1925 and presented in a series of concerts under the auspices of the Cincinnati Biennial Committee at Music Hall, with the Cincinnati Symphony Orchestra, under Thor Johnson, brought two stirring performances of Arnold Schoenberg's massive choral work, Gurre-Lieder, heard on Feb. 1 and 3.

This was a triumph for the conductor, for the Cincinnati Symphony and Chorus and the six excellent soloists. The orchestra was augmented to 160 with 90 musicians from the Cincinnati Conservatory and the College of Music, and the chorus of 350 was made up of members of both music schools, Mt. St. Joseph, the Tristate Masonic and Oola Khan Grotto choruses. The performance of the large-scale score, heard only once before in its entirety in this country, was an unforgettable one.

Massive Romantic Score

Schoenberg's opus is in the post-Wagnerian, romantic idiom of his earlier period, but it is one of his most impressive works, despite certain influences of Wagner, Mahler, Bruckner and Strauss in the treatment of voices and orchestras. Based on a cycle of Jensen, the cantata tells of Valdemar IV, King of Denmark, who sought to establish Scandinavia as a powerful entity in 14th century politics. His infatuation for beautiful Tove Lille ends tragically when Queen Helvig has the girl put to death.

Outstanding were the love duet between the King and Tove, the narration of her death by the Wood-Dove, the difficult choral sections depicting the wild chase, the song of the Peasant about the graveyards, the extensive narrative of Klaus the Fool satirizing the King, and the final "melodrama" allotted to the Speaker, in which wild symbolism is mingled with musing over nursery tales. The choruses for the King's retainers, especially, are of masterly makeup and impressiveness.

Soloists and Chorus Score

As the Speaker, Mme. Erika Wagner coped in distinguished fashion with the difficult Sprechstimme writing. Nell Tangeman as the Wood-Dove sang her striking and affecting music with great warmth, feeling and expert shading. Mario Berini and Polyna Stoska, as the King and Tove, delivered their lyrical lines with power and expressiveness. Oscar Natzke, with his rich and skillfully managed bass voice, was vigorous and strong in the Peasant's air. The narrative of the Fool was performed by Harold Haugh with tenor tones of clear and sustained sort. It was to the chorus and orchestra that the major encomiums belong for their labors culminating a three months' rehearsal period.

Mr. Johnson was warmly feted by the audience and repeatedly recalled, along with the soloists, for his able and distinguished conducting of the monumental cantata. This was certainly one of the season's outstanding musical events in this country.

The opening concerts of the Cincinnati Symphony Biennial series took place on Jan. 27 and 28, when Artur Rubinstein was soloist in Falla's Nights in the Gardens of Spain and Rachmaninoff's Rhapsodie on a Theme of Paganini. The orchestra under Mr. Johnson performed brilliantly Henry Hadley's overture, In Bohemia; Prokofieff's Classical Symphony; and Honegger's Pacific 231, representative scores of the period 1900-1925.

The festival extends through Feb. 24, and besides the Cincinnati Symphony, which gives four concerts, participants include the Art Museum, Taft Museum, Stage Inc., Music Drama Guild, University of Cincinnati, Xavier University, Ballrmine Players, Public Library, College of Music, Conservatory of Music and the Ohio Historical and Philosophical Society. D. F. R.

GALA CONCERT . . . Schoenberg's Gurre-Lieder performed by the Cincinnati Symphony Orchestra and Chorus, under the baton of Thor Johnson, on Feb. 2 and 3. In the group are, l. to r., Erika von Wagner, speaker; Mario Berini, tenor, as Valdemar; Nell Tangeman, contralto, the Wood-Dove; Mr. Johnson; Polyna Stoska, soprano, Tove; Oscar Natzke, bass, the Peasant; and Harold Haugh, tenor, as Klaus.

Hadley Work Opens Cincinnati Series

Henry Hadley's overture In Bohemia was chosen for performance on Jan. 27 by the Cincinnati Symphony under Thor Johnson to open the current Cincinnati Biennial festival of arts, demonstrating cultural advances in painting, drama, motion pictures and music during the first quarter of the twentieth century.

This score of Dr. Hadley's was written in 1900 at the request of the Bohemian Club of San Francisco, was performed in nearly every large city in Germany under the composer's direction, in Pittsburgh under Victor Herbert, and given its Cincinnati premiere in 1917. This year the Cincinnati Symphony, besides the festival performance, will include the work on its spring tour. The selection was made as a tribute to a man known not only for his compositions but also for his service to American musical culture.

In this field, Dr. Hadley in 1933 founded the National Association for American Composers and Conductors, whose aims are to foster the inclusion of American works on musical programs throughout the country and to encourage American composers by giving them more opportunities to be heard. The NAACC, now a nationwide organization with lay and professional members in 46 states, has introduced over 2,000 works by American composers, and is at present launching a membership drive from its national headquarters in New York.

Britain Festival Begins in May

The first public concert in London's new Royal Festival Hall will be given on May 4, the day after the official opening, with a program including Beethoven's First and Ninth Symphonies. The BBC Symphony Orchestra, BBC Chorus and soloists will be heard.

On May 9 the London Mozart Players under Harry Blech will be heard in a chamber ensemble list of Mozart and Haydn works.

The London Philharmonic Orchestra under Sir Adrian Boult and the London Symphony Orchestra under Sir Malcolm Sargent will also be heard during the first week. Among the other works to be given during this period are Handel's Royal Fireworks Music, Berlioz's Carnaval Romain, Strauss' Don Juan, Debussy's La Mer, Elgar's Cockaigne Overture, Sibelius' Symphony No. 2, Sir William Walton's Viola Concerto (William Primrose, soloist), Kabalevsky's Colas Breugnon Overture, and Vaughan Williams' Sixth Symphony. The Pilgrim's Progress, by Vaughan Williams, is also announced for production in May and June at Covent Garden. Among other soloists are Dame Myra Hess and Denis Mathews, pianists.

King to Dedicate Edifice

On May 3, the inauguration ceremony of the Royal Festival Hall (formally opened by King George VI) will be attended by invitation and include a short service presided over by the Archbishop of Canterbury, with music by the combined choirs of St. Paul's Cathedral, Westminster Abbey and the Chapels Royal. Afterward there will be a concert performed by an orchestra made up of members of the BBC, London Philharmonic, London Symphony, New London, and Philharmonia Orchestras, and a choir including contingents from seven London choral societies. The program will be all-British, ranging from Purcell and Handel to Elgar and Vaughan Williams.

A music festival in the new hall will extend from July 1 to Oct. 24 and will include eight orchestral concerts on Wednesdays, and two similar series, each of eight programs, on Sundays.

Return of Flagstad and Opening Of Ring Cycle Are "Met" Features

The Tristan und Isolde performance of Jan. 22 at the Metropolitan was made memorable by the return to that stage of Kirsten Flagstad. The crowded house, greeting the Norwegian soprano after her ten-year absence, left no possible doubt as to its delight and enthusiasm. As the curtains parted on the opening scene, the storm of joyful applause quite drowned the Sailor's air, voiced by young Thomas Hayward. If there were any dissenting voices they were silent as New York opera lovers evidenced their affection and regard for the singer.

Never previously an emotional heroine, Mme. Flagstad disclosed new warmth and fire in her portrayal. Tonally, she is still peerless. The beauty of timbre, the endless outpouring of phrase after phrase; the scintillating and sustained high notes and, especially in the duet music of Act II, the exquisite *messa di voce*, at the close brought this reviewer up to stand cheering, against all etiquette for critics, along with the rest of the audience. In this test of nerves and performance, Flagstad had come back completely magnificent in voice and artistry.

Several of the supporting cast appeared a bit cowed; for them it was not a first rate evening. Ramon Vinay, whose first Tristan earlier this season showed promise, sang and acted stiffly. In the dramatics of the love story, he seemed chiefly concerned with keeping his eyes anxiously fixed on the conductor. Blanche Thebom, in her competent and effective enactment of Brangaene, strangely faded out into a background figure, and was heard in bursts of tone rather than with her customary smooth ease in this role. The trying first act music of Kurvenal is not entirely suited to Herbert Janssen's voice, which finds its best medium in suave and mellow legato, but the eminent baritone was one of the roster who held his own on stage against the audience-allure of the magnetic Flagstad. He was at all times a convincing figure and in the final scenes sang with dramatic fervor. It was not a good night for Dezso Ernster, the King Marke, either. He looked and bore himself well, but sang unevenly. Hugh Thompson was Melot; Lawrence Davidson, the Steersman; Leslie Chabay, the Shepherd.

The reading of the score by Fritz Reiner had its controversial moments. The prologue and all of Act I seemed drawn out to the point of exhaustion, the "breathing" pauses being frequent and amounting to complete stops in playing continuity. This may be authentic Wagner; but it can become disconcerting to the hearer and does not, to our mind, accentuate either the suspense or the climactic values. Nevertheless, Mr. Reiner was wonderfully considerate of the singers, holding his instrumental ensemble down when necessary and in many ways carrying the vocalists through with secure and authoritative direction. And in the second act, particularly, the playing rose to an incandescence worthy of Mme. Flagstad's singing. M. C.

Ring Cycle Opens

Wagner's Ring des Nibelungen, absent as a whole from the repertoire of the Metropolitan last season, has been restored this year. Das Rheingold opened the first cycle on Jan. 25. It presented many new singers and quite a few of the older members of the ensemble in new assignments. On the whole, the launching of the matinee series was not too distinguished, especially the events on stage. Its primary attraction was the playing of the orchestral score and its persuasive interpretation by Fritz Stiedry.

Hans Hotter as Wotan was excellent as a representative figure and a thoughtful actor throughout, though his vocalism sometimes suffered from a nasal quality, especially in the higher register.

Set Svanholm's conception of Loge was a very personal one. He moved across the stage with edgey gestures which sometimes gave his delineation a sense of caricature, though his singing was always intelligent and had the requisite "bite."

Gerhard Pechner as Alberich could have shown more demoniac power. He was too much the dwarf and not enough the evil spirit. Peter Klein as Mime looked the part and sang creditably. The giants Fasolt and Fafner were enacted by Jerome Hines and Deszo Ernster, respectively. Mr. Hines' voice is too lyrical for the requirements of this role, but he made up for this lack with really gigantic stature. Brian Sullivan was Froh, and Osie Hawkins Donner.

On the distaff side, Margaret Harshaw did well as Fricka, and Jarmila Novotna was pleasing to the eye, though vocally too lyrical, as Freia. Jean Madeira, pinchhitting for Karin Branzell, indisposed, took over the difficult assignment as Erda on short notice, and on the whole coped with it successfully within these limitations. The trio of the Rhinemaidens, composed of Erna Berger, Lucine Amara and Herta Glaz, lacked vocal splendor and sometimes truth to pitch. The performance was staged by Herbert Graf. H. W. L.

Treptow Bows in Die Walküre

Two performances of Die Walküre continued the Ring Cycle on the evening of Feb. 1 and the matinee of Feb. 3, offering the same cast for both presentations with the exception of the Brünnhilde. Helen Traubel sang the role on Thursday evening and Kirsten Flagstad was heard as the Valkyrie at the Saturday matinee. The net result was an unusual opportunity for hearing the two foremost Wagnerian sopranos in close contrast and, as both were in splendid form, of applauding vigorously for both singers.

Mme. Traubel had evidently devoted much time and serious vocal work to the assignment, she sounded far better than in last season's assumptions. Even the B's and C's seemed better at her command and the beautiful voice rolled forth, smooth and velvety. The scene with Siegmund and the final plea to Wotan were exquisite in clarity and warm color

In his Metropolitan debut, as Siegmund, Gunther Treptow scored an unquestionable success. He disclosed a sincerity of purpose which endeared him to the audience. He undoubtedly possesses a fine and telling voice, coupled with a good sense of timing in action.

Blanche Thebom was a stately, rich-voiced Fricka, though one could wish this admirable artist would not mouth so unnecessarily in projecting her tones.

KIRSTEN FLAGSTAD returned to the company as Isolde.

Astrid Varnay, always histrionically exciting, used her sumptuous voice well as Sieglinde; when this artist's tones soar free of a somewhat constricting vocal method, the listener becomes aware that the Varnay voice is one of the best sopranos of the day.

Lubomir Vichegonov was an adequate Hunding, and Ferdinand Frantz offered an exceptionally styled, resonantly voiced Wotan.

Fritz Stiedry conducted a magnificently played score, in which particularly the Fire Music was thrilling even though occasionally slow paced.

The Valkyries were the weakest portion of the ensemble. There are several good voices in the group, and their music in itself is exciting and brilliant, but the action given them overstresses swaying and swooping, running about and some very ugly goat-like jumping from rock to rock. This not only disturbed focus on the action of the principals, but made the group-voices, with a few exceptions, sound blatty and shrill.

Flagstad as Brünnhilde

At the matinee performance Kirsten Flagstad was again greeted by a crowded house and cries of welcome. She used her luminous voice lightly, and somewhat carefully in the opening measures, but soon warmed into full resplendence of vocal power. Her Brünnhilde gave an impression of youth and tenderness which was appealing and very lovely. The final scene with Wotan showed sheer magnificence of voice and action. M. C.

Repetitions and New Casting

The repeat performances brought more shifting of roles and the last-minute changes which for the Metropolitan management provide a constant exercise of ingenuity. Among these, Paula Lenchner was presented as Marguerite in the Jan. 24 Faust when Delia Rigal

fell ill. This was the brightest opportunity the young soprano had had in her four seasons with the opera company, and she met the challenge with spirit and ability, although an understandable nervousness was often noticeable. Lawrence Davidson scored for his dramatic and resonant Alberich in the Rheingold matinee of Jan. 27, replacing Gerhard Pechner. In this performance, too, Karin Branzell, scheduled for the premiere but not heard then, sang an impressive Erda. Mr. Davidson made a minor substitution (in the part of Marquis D'Obigny) in Traviata on Jan. 26.

Two notable Trovatore mountings marked the fortnight. On Jan. 20, Zinka Milanov returned to the role of Leonora, one of her most effective, and Robert Merrill to the villainies of Count di Luna, singing with sonorous beauty of tone and acting with dignity. The opera's performance of Jan. 27 was in commemoration of the Verdi 50th anniversary, with His Excellency Alberto Tarchiani, Italian Ambassador to the United States, and Signora Tarchiani as guests of honor. The able cast was a familiar one, including Mme. Milanov, Kurt Baum, Leonard Warren, and Fedora Barbieri, as the brilliant principals, and Kurt Adler conducting. There was one change—George Cehanovsky for John Baker as A Gypsy.

In the Cavalleria Rusticana of Jan. 29, Kurt Baum was happily cast as Turiddu, with the brilliance of his higher vocal range and his effective characterization bringing him an ovation; in the companion-opera, Pagliacci, Frank Guarrera substituted for Robert Merrill.

Another success was chalked up for Roberta Peters, the young coloratura soprano, when she sang her first Rosina in the Barber of Seville of Feb. 3 (evening) Pictorially convincing as the captivating ward in chancery, Miss Peters sang with bright, clear tone and, in general, technical excellence.

On Jan. 31, Eleanor Steber, in the role of the Marschallin in the otherwise unchanged cast of Richard Strauss' Rosenkavalier, excelled vocally, especially in the third act, as well with regard to her acting.

"Met" Tour to Visit 14 Cities

The annual spring appearances out of town by the Metropolitan Opera will open in Baltimore with performances of Faust and Die Fledermaus on March 27 and 28. These will take place during the fortnight of post-season events being given at the Metropolitan in New York between March 26 and April 7. The tour proper opens with nine performances in Boston, April 9-14. The remainder is as follows: Cleveland, April 16-21; Atlanta, April 23-25; Memphis, April 26; Dallas, April 27-29; Houston, April 30, May 1; Oklahoma City, May 2; Des Moines, May 3; Minneapolis, May 4-6; Bloomington, Ind., May 7-8; Lafayette, Ind., May 9; Chicago, May 10-12; Rochester, N. Y., May 14. In all, 14 cities will be visited, and 43 performances given.

House Bill Asks Aid for "Met"

WASHINGTON, D. C.—A bill to exempt the Metropolitan Opera from paying the Federal admissions tax was introduced in the House on Feb. 5 by Representative Emanuel Celler (D., New York.) It provides that this shall be done to overcome operating deficits of the organization. Mr. Celler said that, if enacted into law, the proposed exemption would apply to all opera houses of the country.

Brussels Fetes Louise's Composer

By Francis de Bourguignon

BRUSSELS.—The Théâtre de la Monnaie commemorated the 50th anniversary of Gustave Charpentier's opera Louise. Before a capacity audience, in which Queen Elisabeth and many diplomatic and artistic personalities were prominent, the work had a remarkable performance, with the composer present.

GUSTAVE CHARPENTIER at 91.

The title role was convincingly sung by Mme. Hendrickx. Mina Bolotine as the Mother gave entire satisfaction. M. Regnier overcame the difficulties of the role of Julien. Lucien Van Obbergh, as the Father of Louise, made the deepest impression by his acting and singing. The noted French conductor, Albert Wolff, came here especially from Paris to give one of the best interpretations of the work that we have ever heard.

Before the beginning of the last act the 91-year-old composer conducted one of his short works for mixed chorus and orchestra. A great ovation greeted the famous musician when he appeared and when he left the orchestra. The entire audience, headed by the Queen, stood and cheered him for several minutes.

Concert Season Dull

Half of the present season has gone by, and thus far very few concerts have been worthy of particular discussion, so far as novelty is concerned. There were plenty of good conductors and noted solo artists presented, however. Among the former were Josef Krips, Paul Klecki, Igor Markevitch, Karl Boehm and Otto Klemperer, and among the soloists were Milstein, Uninsky, Arthur Grumiaux, Edwin Fischer, Borowsky, Carlo Van Neste, Brailowsky and others. The fare was devoted mainly to Bach, Mozart, Beethoven, Brahms, Debussy, Ravel, and Tchaikovsky. Though there were a number of masterpieces by these composers and others many listeners have developed a certain *ennui* from hearing the same symphonies and concertos repeatedly.

American Artists Welcomed

An extremely pleasant surprise was the visit of the American National Ballet Theatre. After several well-known ballets by Tchaikovsky presented in traditional manner, this ensemble gave three American works, Fall River Legend (Morton Gould), Billy the Kid (Aaron Copland) and Fancy Free (Leonard Bernstein). They provided something really new to hear and see, and the company made a very good impression, especially Mary Ellen Moylan and Igor Youskevitch. The Belgian press was enthusiastic, and one critic recalled the debt which the European ballet owes to an American dancer, Isadora Duncan.

Virginia Davis, American singer, was heard in two recitals of well chosen songs. Whether in old folk tunes or modern lieder, she gave each item its proper character and atmosphere. Well accompanied by Felix de Nobele, Miss Davis held the interest throughout her two delightful programs.

Young Belgian Conductor Scores

A new Belgian conductor has made a considerable impression lately—the young musician, Edouard van Remsortel, who studied with Gaspar Cassado (cello), Antonio Guarnieri and Alceo Galliera. He is very gifted, possesses sensibility and dynamism among his conducting assets, and has an effective way of conveying his directions, without exaggerations of gesture. Though some work has yet to be done in perfecting his accompaniments, the qualities he possesses seem to indicate an important baton career for the young artist.

Florence Festival Program

FLORENCE, ITALY.—A performance of Verdi's Macbeth, with Astrid Varnay as Lady Macbeth, on May 6 will open the fourteenth May Music Festival, extending to June 24. The work was chosen because its first performance took place here in 1847. Because of the Verdi commemorative year, another of his operas —either I Vespri Siciliani or Forza del Destino—also will be given. A premiere will be that of Ildebrando Pizzetti's new opera, Ifigenia, winner of last year's Italia prize. Another "first" will be the mounting of Haydn's opera, Orpheus and Eurydice, which, according to research, has never been performed before. Also scheduled is an opera by Robert Schumann, Genoveva. The Boboli Gardens facing the Pitti Palace will be the setting for presentation of Weber's Oberon.

The festival will feature several ballet performances, among them, Monteverdi's opera ballet Tirsi e Clori, and recitals by renowned soloists. Conductors already engaged include Erich Kleiber, Andre Cluytens, Vittorio Gui, Charles Munch and Pizzetti. Herbert Graf returns to stage operas. De Chirico and Sironi will do sets.

Francescatti in Europe

Zino Francescatti, after playing the Brahms Violin Concerto under Bruno Walter in the New York Philharmonic-Symphony's Brahms Cycle at Carnegie Hall, sailed Jan. 23 on the SS. America for almost a year of engagements abroad. Between now and the fall, the violinist will be heard in Sweden, Norway, Belgium, Holland, Switzerland, France, Austria, Italy, England and Scotland, and will be a soloist at five music festivals —Roubaix, Bordeaux, Strasbourg, Aix-en-Provence, and Edinburgh. His Scandinavian visit, which opens the European itinerary, is his first. Mr. Francescatti's next American tour opens Jan. 9, 1952.

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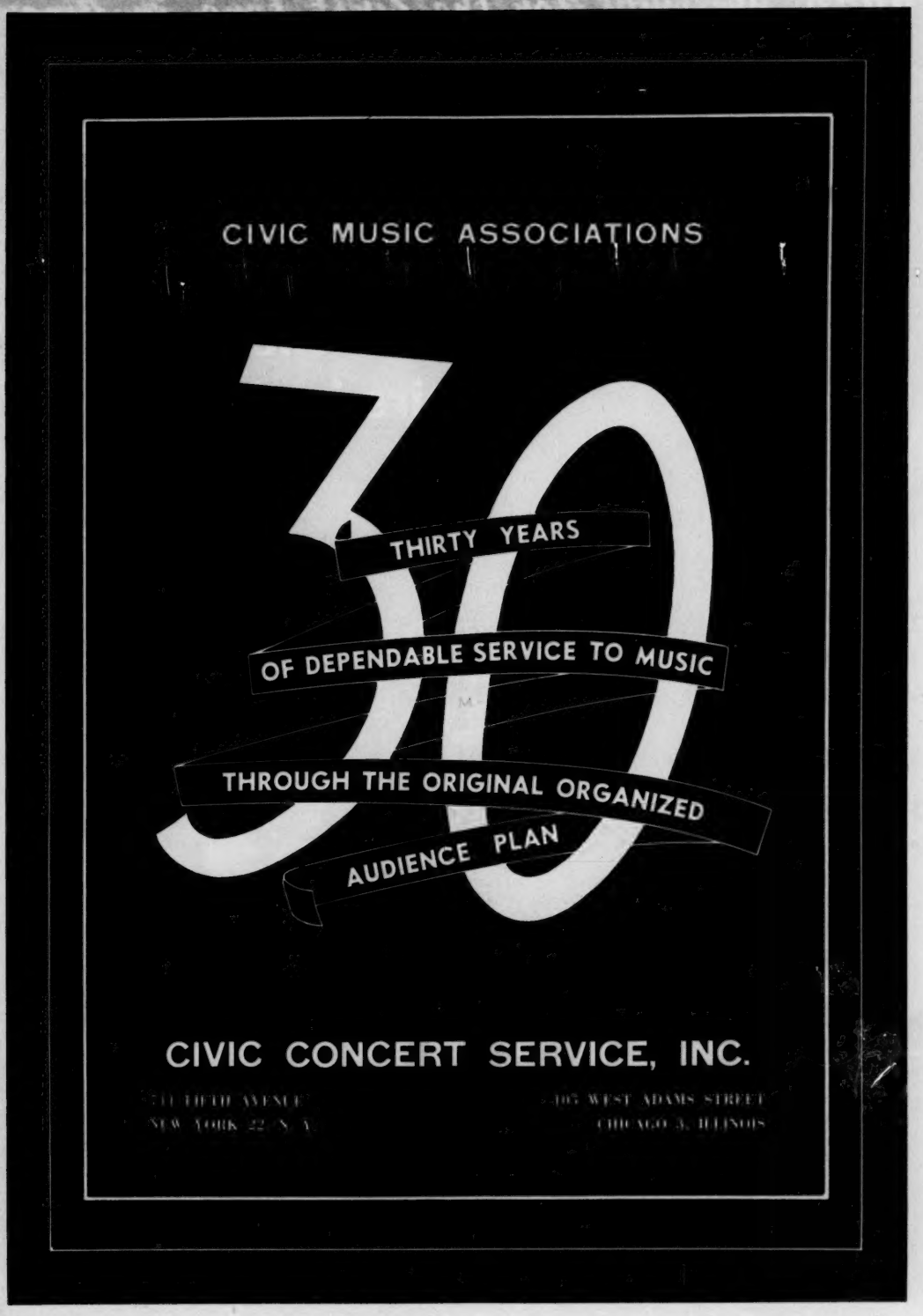
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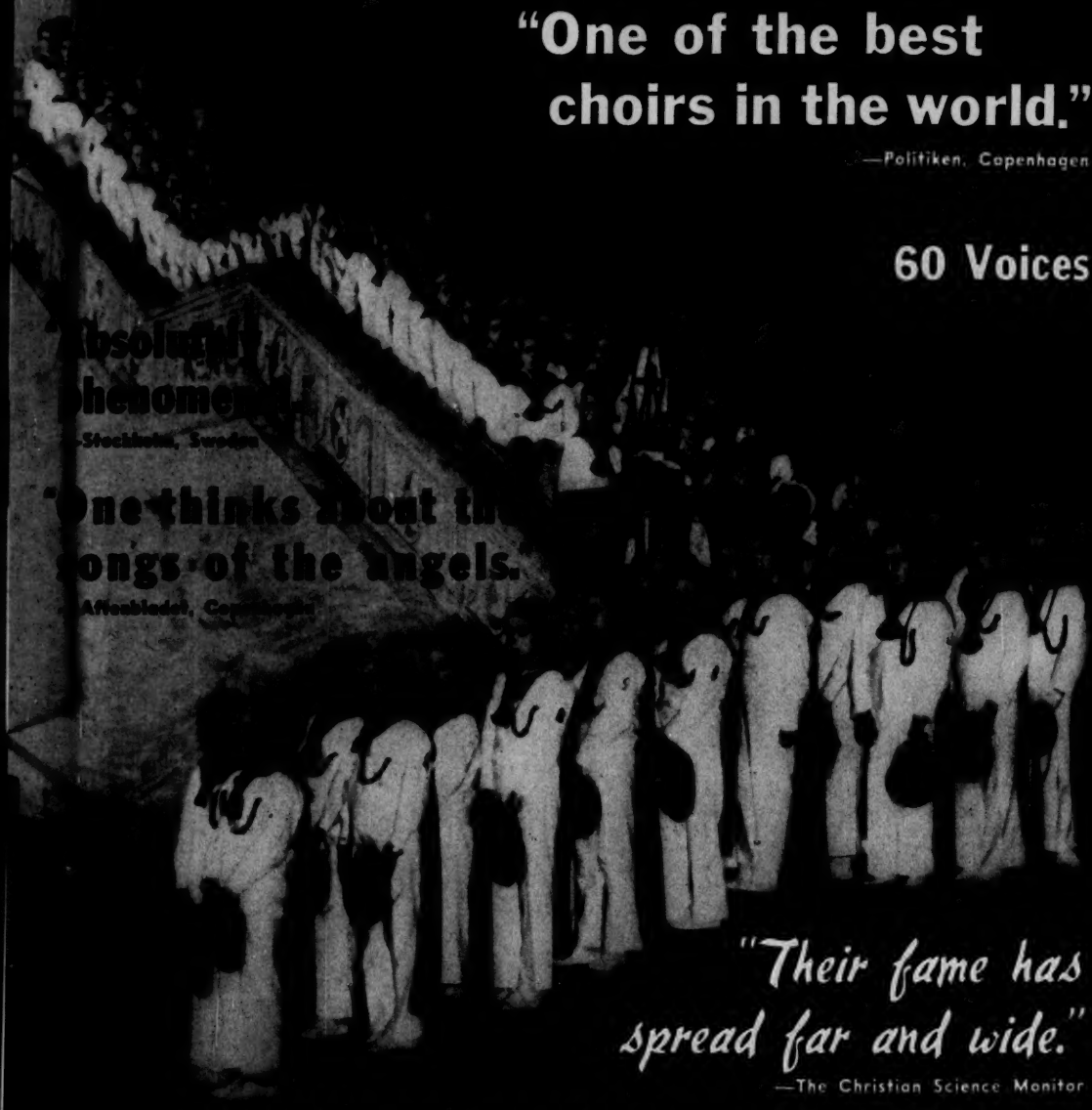

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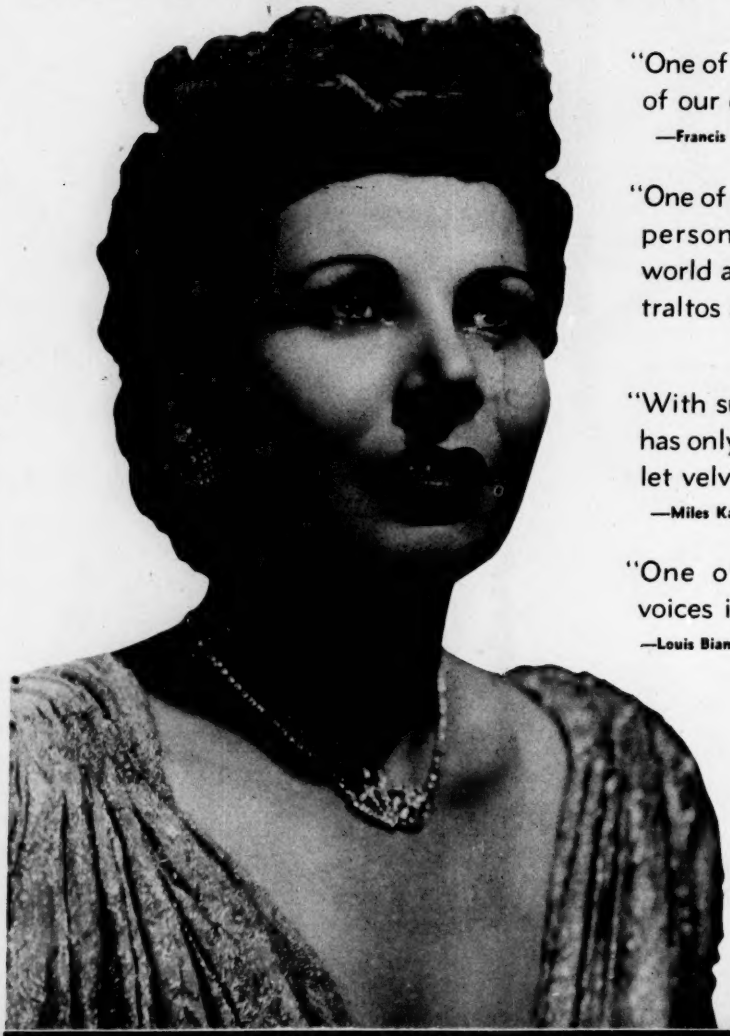

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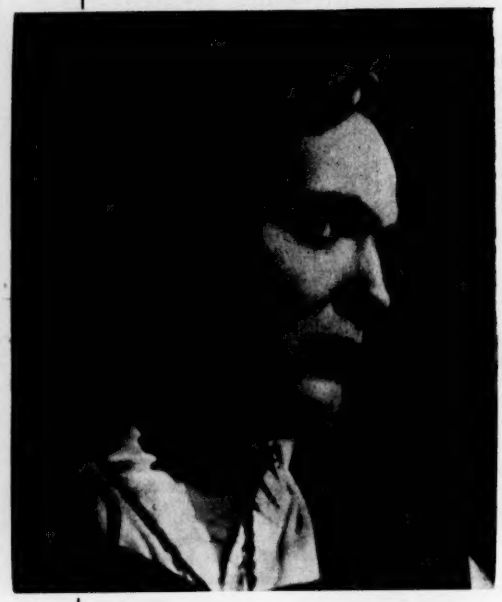

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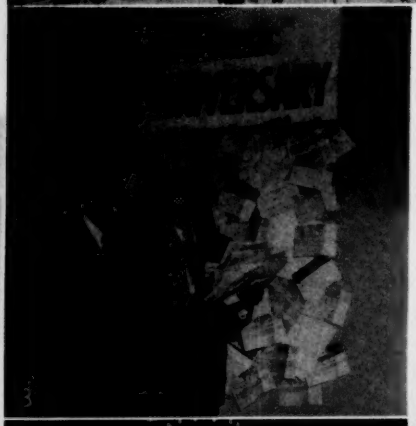
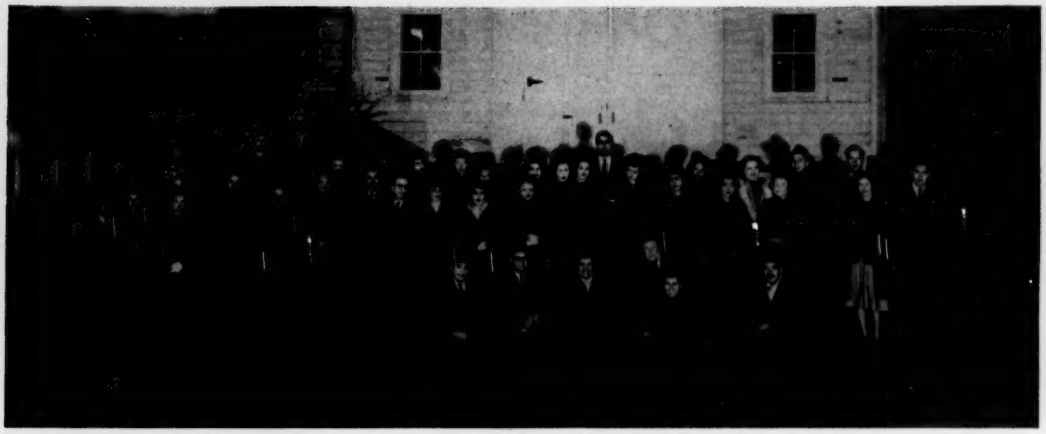


AT CIVIC CONCERT SERVICE CONFERENCE

(1) Metropolitan Opera soprano Astrid Varnay, l., discusses her Civic concerts with representatives Virginia Sturm and Cornelia Mattort during her Smorgasbord dinner at The Three Crowns. (2) Mrs. O. O. Bottorff, Marie Berini and Claramae Turner at gustatory exercises, to amusement of Civic staff members Joan Campbell, William Walpole and Mildred Baer. (3) O. O. Bottorff, NCAC and Civic President, and D. L. Corsetet, Civic Vice-president, engrossed in reading 30th Anniversary congratulatory telegrams. (4) Civic representatives Lois Branson and Cornelia Mattort join with Pierre Luboshutz, Genia Nemenoff and Jean Hendelik in getting the axe from NCAC Secretary-treasurer Tom Reilly. (5) Eastern and Western Field Managers Harlowe Dean and John Brahobill arguing over hors d'oeuvres served by soubrettress Mimi Benzell. (6) Civic President O. O. Bottorff turns pianist to accompany Frances Ganson, theatre magnate A. J. Balaban, and contralto Francine Falkon at her party for the Civic representatives. (7) Lined up for "chow" are, l. to r., Eva Likova, soprano; Alan Meissner and Jane Jones, Civic representatives; pianist Leonard Pennario; Nancy Reston, Civic publicity director; and Norman Scott, basso. (8) Violinist Benno Rabinof displays an antique pipe from his collection to Civic representative Jorge Ortiz; Lorna Sydney, mezzo-soprano; Russell Rokahr, Civic representative; Sylvia Rabinof; Claire Spry, Civic representative; harpist Marjorie Newsom.



INTERLUDE IN CIVIC CONFERENCE . . . Baritone Thomas L. Thomas welcoming officers (kneeling) and Civic field representatives and staff for a gala party at his Clinton, New Jersey, farm.

30th Conference Held by Civic Concert Service

IN his keynote address at the opening of the 30th Annual Conference for the field salesmen of Civic Concert Service, O. O. Bottorff, president of the National Concert and Artists Corporation and Civic Concert Service, spoke of the remarkable record of Civic Music Association during 30 years' operation, and the obligation, under present world conditions, to maintain its purpose of giving good music to an ever-growing public.

Citing the fact that, under the Civic Music Plan, over 50,000 concerts have been presented by Civic Music Association in three decades without one cent of deficit, Mr. Bottorff added that "this is a great occasion for those of you who have directed the destiny of Civic Concert Service, and a record of which all of us can be justly proud."

This 1951 Conference had a special significance as it marked the beginning of the thirtieth year of the organized audience plan. Civic salesmen from all sections of the country met during the period Jan. 11 through 20 in the Green room of the New York Athletic club, where daily business sessions were held. D. L. Cornetet, Civic vice-president, presided at all conference sessions and was assisted by Harlowe F. Dean, Eastern Field Manager, and John Brakebill, Western Field Manager.

Mr. Bottorff, in his opening address, stressed the fact that Civic's staff must adapt itself to the period ahead, which will see the American public make new political, social, economic, and spiritual adjustments in girding itself for another possible world conflict. He further outlined the company's responsibility to disseminate the greatest possible volume of musical entertainment to the greatest possible number of Americans, in order to meet public need for release from the pressures and anxieties resulting from current world conditions. Mr. Bottorff pointed out "that once these adjustments have been made, we may well experience another great boom period, just as we did during the last war. Backed by thirty years of experience in campaigning and servicing the Associations with us, we can enter the coming year with assurance and meet all uncertainties with confidence that the Civic Music institution will enjoy its greatest success."

All phases of Civic Music operation and service were discussed in the conference sessions in the light of the influence of present world conditions and the current war mobilization.

The highlight of the conference was the presentation of hundreds of telegrams and letters from Civic Music Association all over the United States to Bottorff and Cornetet. These extended congratulations and good wishes on the occasion of Civic's Thirtieth Anniversary. "These expressions of congratulations and appreciation on this occasion make us feel humble indeed and add to our determination to continue our efforts in increasing the quality and quantity of our service to all Civic Music Associations," said Bottorff in accepting these messages.

The conference was addressed during its final session by other officers of NCAC and Civic including Marks Levine, director of the concert division, and Thomas Reilly, secretary-treasurer. Impresario S. Hurok also addressed the conferees on the closing day.

Musical and Social Events

The usual large agenda of dinners, concerts, opera performances, cocktail and theatre parties honoring the Civic salesmen were attended during the conference period. A highlight of the social affairs was a party for the entire staff at the Clinton, N. J., farm of baritone Thomas L. Thomas. Guests were transported to and from the farm by chartered bus. Thomas' fine Arabian horses and thoroughbred livestock were on display and created great interest.

Metropolitan soprano Astrid Varnay was hostess for cocktails and smorgasbord at the Three Crowns Restaurant. The staff was entertained with a program of humorous songs about each of its members. Concert and television star Mimi Benzell entertained with a cocktail party at the Hotel Pierre, and another of the social highlights was the beautiful buffet dinner given by Benno and Sylvia Rabinof at their Riverside Drive apartment. Francine Falkon, contralto, and Frederick Marvin, pianist, also entertained with other parties. The representatives attended various performances at the Metropolitan Opera and current Broadway hit shows.

Among Artists Present . . .

Civic Concert Service, Inc., and National Concert and Artists Corporation entertained in honor of the representatives with the closing party on Saturday afternoon, Jan. 20, at their offices. In addition to Metropolitan Opera officials, members of the press, officers and committee members of Civic Music Associations, a record number of artists were on hand to meet the representatives. These included:

Astrid Varnay, Artur Rubinstein, Luboshutz and Nemenoff, Marjorie Newsom, Norman Scott, Gina Bachauer, Hubert Norville, Jean Handzlik, Jan Peerce, Ania Dorfmann, Raymond Lewenthal, Patrice Munsel, Jerome Hines, Benno and Sylvia Rabinof, Lorna Sydney, Thomas L. Thomas, Roberta Peters, Lawrence Winters, Set Svanholm, Jeanne Mitchell, Giuseppe di Stefano, Zinka Milanov, Robert Merrill, Ann Ayars, Alexander Brailowsky, Eva Likova, Dunninger, Aaron Rosand, Leonard Pennario, Frances Greer, Nikita Magaloff, Winifred Heidt, Martial Singher, Jean Graham, Jacques Abram, Sylvia Zaremba, Hugh Thompson, Ruggiero Ricci, Claramae Turner, Hans Hotter, Dorothy Eustis, Andres Segovia, Doris Doree, Boris Goldovsky, George Walker, Frank Edwinn, Mario Berini, Jacob Lateiner, Bernhard Weiser, Carlos Salzedo, and Floyd Worthington.

Paris Opéra Offers Honegger's Jeanne

By Suzanne Demarquez

PARIS.—Jeanne au Bûcher, by Honegger and Claudel, after triumphing on many concert stages, was at long last presented scenically at the Opéra, and had an overwhelming success. The unique décor of Yves Bonnat shows a semi-circle of arches suggesting a Cathedral, against the background of a deep blue sky. The chorus stands on steps. Jeanne is bound to the stake on a platform at stage center. At her feet, Brother Dominique reads the Book of her Life, and its episodes then are illustrated in the action. The stage direction by Jean Doat, and the exquisite choreographic elements by Serge Lifar, are praiseworthy. The lighting, admirably designed, gives particular prominence to the tribunal scene, the episode of the card game, and the round dances of the children.

The role of Jeanne is performed by Claude Rollin, of the Comedie-Française, who recites the text with simplicity and pathos. Jean Vilar portrays the Dominican Father with dignity. The many singers also were excellent, and the chorus surpassed itself in its important assignment. The orchestra was under the ardent and firm direction of Louis Fourestier.

Ballet Theatre in Giselle

Before leaving Paris, the American National Ballet Theatre gave a very fine realization of Giselle, with the successful *décors* of Eugene Berman. In the difficult role Alicia Alonso projected all of its mysterious and unreal atmosphere. Igor Youskevitch was a very human Albrecht. Both are dancers of high rank.

There has been a wave of operettas, including productions on a large scale at the Châtelet and the Gaité-Lyrique. The director of the former, Maurice Lehmann, gave a luxurious setting to a fine score by Francis Lopez, based on the novel, Pour Don Carlos, by Pierre Benoit. George Guétary, known as a singer of charm, and the ravishing Maria Lopez are the principals. At the latter house, in a simpler frame, the operetta Colorado by Claude Defresne and Jacques Lerne, which had been previously viewed in a film version, presented as its star the well-known singer, Armand Mestral, who had a flattering success.

Paris Anniversary Marked

Marking the 2,000th anniversary of the City of Paris, the Radio gave the first performance of Sainte Geneviève de Paris, a lyric drama in three acts, with text by Gabriel Boissy and music by Marcel Mirauze—a competent production, but one which does not really become dramatically effective until the final act.

A magnificent performance of Handel's Messiah was given by the Orchestre Lamoureux conducted by Edmund Pendleton, noted organist of the American Church in Paris. The exceptional vocal quartet included Nan Merriman, Doris Doree, Robert Anderson and Raoul Jobin, well known in America.

The same orchestra, under the baton of the precise and musical Marius-

PARIS . . . The Seine and Quai de la Conférence.

François Gaillard, enchanted a large audience with a Mozart Festival which had a great success. At the close M. Gaillard, one of our leading pianists, played and conducted the E flat major Concerto in a performance of delicacy and charm.

The Société des Concerts gave the Paris premiere of the Piano Concerto by Francis Poulenc, played by the composer —a work familiar to America, where it had its world premiere. Another event

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in this orchestra's series was a guest appearance by the noted Austrian conductor, Josef Krips.

The Finnish Embassy organized a Sibelius Festival to mark the composer's 85th birthday. The composer is too little known here, and there was novelty in the program which presented the cellist P. Rautavaara and the singer Aulikki Rautavaara in impressive works of melodic beauty.

Chamber and Recital Events

Chamber music and recitals, as always, have been plentiful. Two concerts by the Triptyque, modernist group, presented the remarkable string ensemble of Charlotte Taffanel in a Bach program, and another list by contemporaries including Bartok, Britten, Françaix and Schoenberg, a work by the latter having its Paris premiere. . . . The Quartet Champeil, which has achieved a promising debut, offered a new Quartet by Henri Sauguet, dedicated to the memory of his mother, the emotional and structural content of the score being well displayed. . . . The Budapest Quartet came back to give two sumptuous concerts. . . . The fine Ensemble Instrumental à Vent de Paris played compositions by Henry Barraud, André Jolivet, Jean Martinon and Albert Wolff. . . . Among artists presented by the Cultural Relations Division of the American Embassy at recent well-attended concerts were the pianists Eugene Gash and Ralph Linsley, the violinist Bronislav Gimpel and the admirable mezzo-soprano Nan Merriman, who had a marked success. . . . The pianists Pierre Sancan, Samson François and Sigi Weissenberg were soloists with the Société des Concerts. The young violinist Marie-Claude Theuveny, soloist with the Concerts Colonne, seems to be an ascending star. . . . Finally, the celebrated pianist Marcel Ciampi devoted a beautiful recital to works of Bach, Beethoven and Schumann.

Three Choirs Festival Plans

WORCESTER, ENGLAND.—The 224th annual meeting of the Three Choirs Festival will take place here, Sept. 2 to 7. The London Symphony and the Festival Choir of more than 300 will be heard under the baton of David Willcocks. Three concerts daily will be held, all except two in Worcester Cathedral. Works to be performed include Elgar's Symphony No. 2, The Kingdom, Dream of Gerontius, and Violin Concerto; Bach's Mass in B minor; Vaughan Williams' Symphony in D; The Wasps Overture, and Sancta Civitas; Ravel's Left Hand Concerto, Handel's Messiah, Palestrina's Stabat Mater, Purcell's Chaconne, Howell's Hymnus Paradisi, Julius Harrison's Mass in C and Worcestershire Suite, Finzi's Intimations of Immortality, and orchestral scores by Mozart, Brahms and others. The Boyd Neel String Orchestra will also be heard.

Fourth Royaumont Festival

PARIS.—The fourth festival at the Abbey of Royaumont will be given next spring, the principal concerts taking place on June 9, 10, 16, 17, 23 and 24, at five o'clock. The programs this year include Haydn's oratorio, The Seasons; concerts devoted to French mediaeval music; choral works of the Romantic period; cantatas by forerunners of Bach; Italian and French madrigals; and music of the 20th century. Roland de Candé is the artistic director.

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Buenos Aires Stages Local Premieres of Modern Scores

By Jorge M. White

BUENOS AIRES.—The local premieres of Don Juan de Zarissa, ballet in four tableaux by Tatiana Gsovski, Russian choreographer of the Berlin Opera since 1939, with music by Werner Egk, offered in a double bill with Carmina Burana, stage oratorio by Carl Orff, were a striking achievement of the latter part of the Colon Season.

The Egk-Gsovski ballet deals with a French legend of the dissolute lover; it is well designed to form a colorful ballet canvas, one that holds the audience's interest from start to finish. The score, even if not wholly original and uneven at times, serves as realistic commentary to a tense dramatic action which is fully in harmony with the spirit of the poem.

Mme. Gsovski's first piece of choreography here revealed her as an artist of high aims who has something of her own to say. Classic dance developments skillfully combined with audacious modern movements of strong theatrical effect provided an impressive spectacle, with the aid of Hector Basaldúa's lavishly colored sets and costumes and the magnificent interpretation by dancers Victor Ferrari (Don Juan), Maria Ruanova (Isabeau), Olga Ferri, Estela Deporte, Victor Moreno and Nora Irinova.

The Orff work, offered in concert form, presents a series of secular mediaeval poems in French, Latin and German, which were found in the Beuren Benedictine Monastery. The melodic writing, of archaic flavor, excels in the choral parts, treated in the broad manner of a fresco. The musical discourse develops in an invariably suggestive manner, with orthodox tonal and harmonic resources, avoiding alike the extremes of modernism and the literal folk mosaic.

Ferenc Fricsay gave a brilliant musical reading of both German contemporary works. The chorus, trained by Terragnolo, gave a superb proclamation of the taxing Orff opus. Angel Mattiello, Carmela Giuliano and Maria del C. Ecignard composed an uneven group of soloists.

Concert Novelties

Fricsay had previously bowed as leader of a concert which listed the first hearing of Two Movements of Concertante Music, op. 8, by C. S. Veerhoff. The work is for strings and six wind instruments and is scored in effective modernistic fashion. The first of the Two Portraits by Bela Bartok, with Carlos Pessina as violin soloist, had a masterful performance. The Symphonic Metamorphosis on Weber Themes by Paul Hindemith brilliantly ended the first part. The program closed with a forceful and exalted reading of the Tchaikovsky "Pathétique" Symphony. The guest leader galvanized the players to give their best, and had an ovation at the end.

Opera and Ballet Rarities

On a lower level was the revival of Stravinsky's opera Le Rossignol, conducted with authority by Ferruccio Calusio, followed by Ravel's L'Enfant et les Sortilèges, which failed to attain the required perfection in spite of the meritorious leadership of Juan E. Martini.

The premiere of the ballet, Chess Game, with music by the late Argentine composer Arnaldo D'Esposito, and choreography by Tatiana Gsovski, was the closing event of the season. The score, written in a discreet modernistic idiom, fits into the traditional mould of the "grand ballet music" with a pleasant series of waltzes, scherzos, a broad adagio, a galop and the like. However, in our opinion a chess game calls for another kind of music. Mme. Gsovski's choreography seemed uninspired, though Juana Martini, Mercedes Serrano, Jorge Tomin and Ciro Figueroa gave a lively performance. Basaldúa's truly beautiful new sets and costumes provided a brilliant frame.

Music Festival Held

A large music Festival organized by the Direccion General de Cultura included performances of The Beggars's Opera at the Cervantes Theatre, conducted by Adolfo Morpurgo. Carlos Chavez conducted two concerts with the State Orchestra. Also heard were the Municipal Orchestra, led by Jean Constantinesco and Peter Kreuder; the Tucuman Orchestra with Carlos F. Cillario as leader; the Cordoba Orchestra with Lionello Forzanti as conductor; and the Cuyo Orchestra conducted by Constantinesco, all warmly feted in the Argentine capital.

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Brazil Season Has Novel Highlights

By Ceiçao de Barros Barreto

RIO DE JANEIRO.—Erich Kleiber was warmly welcomed in a two weeks' engagement as guest conductor with the Orquestra Sinfonica Brasileira. His tenure included a number of beautiful Beethoven interpretations (Symphonies Nos. 2, 3, 5 and 6), Schumann's Third, Tchaikovsky's Pathetique, dramatically performed, and, less convincing, hte Bartok Concerto for Orchestra, contrasted with an impressive reading of the Tristan Prelude and Love-Death. There were also two Brazilian works, Francisco Braga's Prelude to his opera, Contratador de Diamantes and Radames Canatalli's Braziliana No. 2, tastefully performed, with the composers sharing in the applause.

The season of this orchestra honored the Bach bicentenary in the opening event, under Lamberto Baldi as guest conductor. The recently organized chorus affiliated wtih the orchestra, and trained by Miss Mattos, was heard in the Magnificat, with soloists including Hilde Sinnek, Irmgard Muller, Carmen Pimentel, Alfonso Valerio, Isauro Camino and Newton Paiva. The reading, though lacking in emotional impact, was effective and was cordially received.

Bach commemorations included a recital of his works by Alexander Borovsky, at the Teatro Municipal, under auspices of the Associaçao Brasileira de Concertos, marked by notable performances; and another in the same hall in the Cultura Artistica series. This included the C Major Suite, E Major Violin Concerto (Angelo Stefanato, soloist) and the Brandenburg Concerto No. 6, given by a chamber orchestra under the

baton of the French conductor, Jean Mac Nab, who showed good craftsmanship and rhythmic alertness, while the violinist gave a creditable rendition.

Other recitalists heard in the Cultura Artistica series were Magdalena Tagliaferro, including in her successful recital many piano works of contemporaries, such as Poulenc, Ravel, Bartok and Villa-Labos; and the basso Rossi Lemeni, who showed a well schooled voice in works by Schumann, Glinka, Moussorgsky and the first local hearing of Ravel's Don Quichotte songs.

At the Press Association the bass-baritone Jorge Bailly sang songs of many nations with a fine voice and clear diction.

Another recital of fine quality was that by the pianist Oscar Adler, who played Brahms' Handel Variations superbly, and scored also in the Liszt Sonata, Schumann's Kinderscenen, a Schubert Impromptu and a Chopin group, resulting in demands for encores.

The last concert in the Teatro Rex series by the Orquestra Sinfonica Brasileira was led by the guest conductor Georges Kaszas, permanent leader of the Curitiba Orchestra, who gave Leo Weiner's Hungarian Dances, Smetana's Moldau, Bento Mossurunga's Sonho, and the Tchaikovsky Violin Concerto with the Brazilian violinist Henrique Molenbaum as soloist. The concert resulted in a deserved triumph for the conductor.

Holiday Activities

Other activities marking the closing period of our music season included a series at the Teatro Gloria by Vittorio Podrecca's Teatro dei Piccoli, outstanding marionette troupe. This second visit to Rio included the first staging in Latin America of an authentic Brazilian pageant, inspired by the Auto de Pastorinhas, recently published by the writer of this article. This kept the authentic flavor of the old mystery plays, and a beautiful rendition of the music was given backstage by singers, well supported by instrumentalists. A warm reception followed.

At Teatro Copacabana, Prof. E. Tempele presented Humperdinck's Hansel and Gretel, sung in the English version by Constance Bache, with accompaniment of organ and two pianos. Leading roles were sung by Lena Monteiro de Barros as Hansel, Emily Midkiff as Gretel, Raul Goncalves as Peter, Rosabella Ohanian as Gertrude, and Mana Buracka-Tempele as the Witch. The production was well staged by Pernambuco de Oliviera, and the audience was generous with applause.

Lecture at Academia

At the Academia Brasileira de Musica, Dr. Freitas e Castro, professor at the Escola de Belas-Artes de Porto-Alegre, gave a lecture on Kinsman Benjamin (1853-1934), a Brazilian-born and European-educated composer, and founder in 1882 of the Beethoven Club, which contributed much to the musical development of Brazil.

Australian Jubilee Plans

SYDNEY, N. S. W.—For the Australian Commonwealth Jubilee this year the ABC is holding a competition for the best original symphony, with a prize of £1,000, open to all native-born or naturalized British subjects. It is expected that many outstanding musical attractions will be brought here for the jubilee.

Recently the Symphony Orchestra in Perth attained a permanent status. This gives Australia, with a population of some 8,000,000, six permanent orchestras.

During the 1950 music season a total of 475 symphony concerts was given, compared with 56 in 1936. Among visiting conductors was Otto Klemperer, who in his second tour of the country scored particularly with Mahler's Second Symphony. Arthur Benjamin, the Australian composer now living in London, visited his homeland after an absence of many years and was soloist in the world premiere of his new Concerto Quasi una Fantasia, in one movement, with the Sydney Symphony under Eugene Goossens. The work is cleverly scored and was well received.

Under the auspices of the British Council, the Robert Masters Quartet gave chamber music programs in many cities of the Commonwealth. Among other visitors were Gyorgy Sandor, soloist in Bartok's Third Concerto, Ravel's for the left hand and Beethoven's Fourth; the American baritone, William Warfield, who impressed in many recitals with a repertoire ranging from Fauré's La Bonne Chanson to Handel's Hear Me, Ye Winds and Waves, and Maurice Euphrat, pianist from America, heard in two recitals.

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Kansas City Orchestra's Address

The business address of the Kansas City Philharmonic Association is 209 Altman Building, Kansas City 6, Mo. The address of 7530 Terrace Street, given in the Musical Courier's Symphonic Roll Call of Dec. 1, 1950, is the personal address of R. H. Wangerin, the orchestra's manager.

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FEBRUARY 15, 1951

National Music Council Pledges Aid in Emergency

At the last general meeting of the National Music Council, the following resolution concerning the use of music during the National Emergency was unanimously passed:

"WHEREAS music, on account of its universal appeal, is a source of inspiration in times of national emergency, and

"WHEREAS during World War II the vital importance of music for the strengthening and preservation of civilian and military morale was completely demonstrated, and

"WHEREAS the Government through a full recognition of value of music in the National Emergency by its various departments could immensely stimulate its use, be it hereby

"RESOLVED, that the National Music Council offer its services to the Government to assist with all its facilities and those of its member organizations in the use of musical activities in the armed forces and in communities throughout the nation for the stimulation of our people in the National Emergency, and

"RESOLVED, that a copy of this resolution be sent to the President of the United States and to other appropriate government and military officials."

The National Music Council consists of forty-four nationally active musical organizations, with a combined individual membership of over 600,000.

Munch, Koussevitzky For Berkshire Festival

BOSTON.—The trustees of the Boston Symphony Orchestra have announced plans for the Berkshire Festival of 1951. Charles Munch, the orchestra's music director, will be at Tanglewood this summer for the first time and share with Serge Koussevitzky the concerts in the Music Shed. Dr. Koussevitzky, continuing as director of the Berkshire Music Center, the orchestra's summer school, will open the festival with three weekends of concerts by an orchestra of chamber proportions on Saturday evenings and Sunday afternoons July 7-8, 14-15, 21-22; devoted to music of Bach, Mozart, and Haydn.

During the following three weeks there will be nine concerts in the Shed by the full orchestra on Thursday evenings, Saturday evenings and Sunday afternoons, beginning July 26. Munch will conduct the concerts of the first week and will divide those of the second week with Koussevitzky. In the last week, Eleazar de Carvalho will lead one program. Dr. Koussevitzky will conduct two concerts, closing the festival, on Sunday, Aug. 12.

Dr. Koussevitzky will conduct Tchaikovsky's opera, Pique Dame, at Tanglewood next summer, as a major production of the Opera Department of the Berkshire Music Center, of which he is the director. Boris Goldovsky, who was on leave of absence from the Opera Department last summer, will return and will prepare and direct the production.

At the first performance on July 30, during the second week of the Berkshire Festival concerts in the Music Shed, Dr. Koussevitzky will conduct opera for the first time in America. The performance will be repeated later.

The ninth session of the Berkshire Music Center will begin on July 2 and continue through the Berkshire Festival to August 12.

Dutch Managers Federate To Promote Artistic Interests

THE HAGUE, HOLLAND.—A Dutch section of the Association of European Concert Managers has been formed, called the Federation of Concert Managements in Holland. Founders are: the Concertdirectie Dr. G. Koos, the N.V. Internationale Concertdirectie Ernst Krauss, the Nederlandse Concertdirectie J. Beek and the Stichting Nederlands Impresariaat. Members of the board will in turn be appointed chairman. For the 1950-51 season, the chairman will be the Netherlands Concert Management J. Beek. Concert Management Dr. G. de Koos, The Hague, has been appointed secretariat for the first two years. The federation has been organized to promote the interests of its members and the artists they represent.

President of National Managers Tells Aims

Dr. Charles A. Sink, president of the University Musical Society of Ann Arbor, Mich., and newly elected president of the National Association of Concert Managers, interviewed during a recent visit to New York, expressed his conviction that this organization is proving a beneficent influence as a clearing house and a stabilizing influence in the relations between artists, New York managers, and local managers.

"Problems of the times," he went on, "brought by impending taxes and other financial adjustments accruing through the mabilization program, call for closest cooperation between these three elements, and a mutual concern for promoting conditions that will enable each to continue to contribute to music in our country. Certainly we are interdependent, and certainly, in uniting to give the best in art to the people of the nation, we perform together a great public service."

DR. CHARLES A. SINK

As music-lovers are well aware, Ann Arbor, where the University of Michigan is located, is renowned not only as the seat of that flourishing center of general instruction, but as the home of the Ann Arbor May Festival and of several ever-expanding series which present leading artists, symphony orchestras and choral units.

"Our university," said Dr. Sink, "considers such offerings part of the fulfillment of the important obligation to give our students—about 22,000 of them—a cultural background. They come from all parts of the United States and Canada, and from many other lands. Some have never before heard serious music performances, while others are from homes where they have absorbed the best in music tradition.

"The concerts and the annual Festival (twenty-six major concerts in all) are given with the view of contributing something to the students in their personal lives, to imbue them with a feeling for perfection, so that, whatever work they may do in their own lives, they may perform it just a little bit better because of that spirit." M. L. S.

Hurok-NCAC Fledermaus to Tour Coast to Coast Next Season

S. Hurok and the National Concert and Artists Corporation have announced that next season they will present a new production of Johann Strauss' Die Fledermaus in a nationwide tour. The role of Rosalinda will be sung by Irra Petina, and the rest of the cast will be made up of singers who have been associated with the Metropolitan, New York City and San Francisco Operas. The work will be given in English in the adaptation of Ruth and Thomas Martin used in the recently released RCA-Victor recording. Conductors will be Thomas Martin and Michael Kuttner.

Korn Leads Series by Baton Rouge Symphony

BATON ROUGE, LA.—In April the Baton Rouge Symphony will complete a full music season during which it has received enthusiastic support of its townpeople who have reason to be proud of the home symphony.

The last of six subscription concerts will have been presented, each with one or more soloists. The Symphony's young conductor is Richard Korn of New York City and Gino Baldini is business manager. Mrs. C. A. Lorio organized the symphony a few seasons ago and has continued to be its leading light, devoting her entire time to the cause.

Among soloists who have already played with the organization are Raya Garbousova, cellist, Jan. 8; Isaac Stern, violinist, Feb. 5; Blanche Thebom, mezzo, will be heard on March 5. The Symphony also scheduled appearances by the Apollo Boys' Choir, Dec. 10, and the Ballet Theater, Feb. 7.

Last year the Symphony sponsored a two-piano concert by Jose and Amparo Iturbi. Miss Iturbi previously had appeared as symphony soloist.

Recital Schedules

A pioneer musical organization here has been the Baton Rouge Community Concert Association, which has brought to the city numerous stellar music personalities. Through the years since its organization, Mrs. W. Carruth Jones, a leading pianist of the city, has in one way or another piloted the association's course. The membership has grown to about 1,500, the capacity of the Baton Rouge High School Auditorium, where the concerts are held. Great interest is centered in proposals for a city auditorium, but financing of this much-needed center has not yet been arranged.

The association's music season has already presented: James Melton, Nov. 14; Rudolf Firkusny, pianist, Dec. 5; Mia Slavenska and Ballet, Feb. 13, and Dorothy Sarnoff, soprano, appears on March 12.

Baton Rouge, with a population of more than 120,000, is the state's third largest city and has a large contingent of music lovers.

University Music Series

This interest has been encouraged by several musical groups, including the Louisiana State University School of Music, which each year schedules many outstanding events. The school is headed by Dr. Barrett Stout and its opera department is in charge of Ralph Errolle, former tenor of the Metropolitan Opera.

During the last Yuletide season, Handel's Messiah was heard in an annual presentation, with 225 participating. The opera department gave laboratory performances, in modern dress, of Verdi's La Traviata last Dec. 15 and 16 and scheduled 12 other performances over the state. Errolle has announced that the major operatic offerings of the year will be the twin-bill, Cavalleria Rusticana and Pagliacci in the spring. These performances are held in the university's theater, one of the finest equipped in the country. Unfortunately, however, the seating capacity is limited to about 600.

Of interest, too, on the local music front are the presentations at Southern University, a Negro school. The season there follows: Fisk Jubilee Singers, Oct. 26; Joseph Knitzer, Nov. 7; New Orleans Symphony, Nov. 25; Westminster Choir, Feb. 14; and Marian Anderson, March 31.

Varied other music attractions are brought here. The State University has scheduled a spring performance by the Dallas Symphony.

Since the city is driving distance from New Orleans, many Baton Rouge music-lovers avail themselves of the numerous music programs in New Orleans, including the New Orleans Opera Assn. series.

ERNEST GUEYMARD.

Bernstein to Take "Sabbatical"

Leonard Bernstein, who opened a two-week guest engagement with the New York Philharmonic-Symphony on Feb. 15, will take a "sabbatical" from the podium after his current season's conducting is concluded on April 15. Now 32, Mr. Bernstein has conducted steadily ever since his spectacular debut with the New York Philharmonic-Symphony seven years ago. Mr. Bernstein has already refused numerous invitations from American orchestras for next season, as well as European offers including La Scala, also Salzburg and Tanglewood next summer.

Before retiring for at least a year and a half to devote himself to composition, Mr. Bernstein will rejoin the Israel Philharmonic in San Francisco and conduct the orchestra in another dozen concerts on tour, as well as in New York, then fly abroad with the Israel Philharmonic for five concerts in Scandinavia. Then he flies to Mexico City for two concerts.

Suzanne Danco, soprano, arrived in New York Feb. 5 on the SS. Queen Mary for her first concert tour of North America, a ten weeks' itinerary ending with her Town Hall recital on April 16.

JOSEPHINE **GUIDO** SOPRANO

LA TRAVIATA

"As Violetta, Josephine Guido achieved both a lilting brilliance and delicate poignancy; (her voice) has warmth and beauty and is controlled cleanly. Her difficult first act arias were done beautifully and she was persuasive in the heartbreak of the subsequent acts. With her cameo-like loveliness she gave to the role a credibility to the eye not always achieved by every soprano."

Buffalo (N. Y.) Evening News, Nov. 16, 1950

"Petite Josephine Guido, coloratura soprano of great personal charm, brought her fluent vocal artistry to the difficult role of Violetta with a delicate perfection of pitch and a feeling of pathos." *Cleveland Plain Dealer, Nov. 11, 1950*

LA BOHEME

Guido Wins Laurels (headline)

"Miss Guido's clear, sweet, sometimes charmingly radiant soprano came up admirably to the requirements. So artistically did this young singer use her voice here that there was no incongruity, as there often is, in the dying flower-maker being able to sing her melodies and somewhat protracted farewell."

The Telegram, Toronto, Canada, Nov. 11, 1950

RIGOLETTO

"The coloratura soprano role was beautifully sung by young Josephine Guido . . . brought quick audience response. Gilda's aria was sung with enchanting simplicity."

Cleveland (Ohio) Plain Dealer, Nov. 24, 1950

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Queen of Spades and Don Carlo Revived by London Opera Houses

By Arthur Notcutt

LONDON.—The midseason lull in London concerts has given a respite to artist and public alike. Both opera houses, however, were continued without a break and two events of unusual significance took place One was Tchaikovsky's The Queen of Spades (Pique-Dame) at Covent Garden. First produced in England about 35 years ago in Russian in a season arranged by Rosing, as far as one could ascertain no other stage performance had occurred here until the present hearing. It is strange that this revival was so long delayed, yet it was well forth waiting for.

Pushkin's story was adapted by Tchaikovsky's brother Modeste, but the libretto is more commonplace than the original story. Further, there is a difference in the characterization of the leading part—the young officer Hermann, in the story, was more concerned with his gambling than his love for Lisa. It is to further this passion that he gains admittance to the Countess's room to wrest from her the secret of the winning cards Nevertheless the character is not really ineffective in its adapted form.

There is much fine music in the work. Very wisely, numerous cuts were made in the overlong score and as a result, the interest is held throughout. Many attractive passages inevitably had to go by the board in the process, including the Pastiche in the second act. The opera had the advantage of being prepared, supervised and conducted by Erich Kleiber, who has brought authority to Covent Garden not only in the orchestral pit but to the company as a whole. The actual playing was on the high level of the international seasons.

The casting presented many problems, not all of which were overcome, but making due allowance for a first night the result was an artistic triumph. The part of Hermann requires a tenor of power as well as lyricism and the young tenor Edgar Evans, was in the main an excellent interpreter. He has a good voice and appearance and is a convincing actor. The outstanding characterization was that of Edith Coates as the terrible old Countess, a triumph of makeup, subtlety and superb acting. Hilde Zadek, not at her best, was the Lisa.

Highly attractive *décor* was designed by Oliver Messel and the producer, Benthall, secured most striking effects in the two great climactic moments, the death of the Countess and the final scene in the Casino. The revival was enthusiastically welcomed and should attract audiences.

Don Carlo Revived

The second event was Sadler's Wells' contribution to the 50th anniversary of Verdi's death, a newly studied production of Don Carlo. As in New York, this opera has never taken its place in the regular repertoire here. While at the "Met" it had not been given since 1923, in London there had been a few performances in the 1930's. In reaching a decision to mount this work, the Sadler's Wells management wisely decided that, with their limited resources, they must make a version that would be suitable for the size of their stage and company. For this purpose, Norman Tucker (who had a brilliant success in his adaptation of Simone Boccanegra three years ago) prepared a new version of a little over three hours' playing time. It is in three acts and seven scenes, as follows: Act I, Scene 1, The Forest of Fontainebleau. Scene 2, Inside the Palace at Madrid. Act II, Scene 1, The Palace Garden. Scene 2, The King's Private Chamber. Scene 3, Inside the Palace. Act III, Scene 1, The vaults of the Palace. Scene 2, The Palace Garden. This version contains much of the finest music (and there is some extremely good Verdi in this score) and omits some of the less brilliant pages, though it has obviously been impossible to avoid certain aspects of the Meyerbeerian influence. And it retains the opening scene in the gardens of Fontainebleau, which has much charming music and is omitted at the "Met."

Even on the opening night everything worked smoothly. Despite the difficult changes of setting, the waits between the scenes were accomplished with a minimum of delay. A delightful *décor* was designed by Roger Furse, with some very attractive sets. The producer, George Devine, is obviously an experienced man of the theater, though this was his initial effort in the operatic field. A very large share of the success was due to Michael Mudie, who conducted without score and secured a fine balance between stage, singers and orchestra.

The cast was admirably chosen. James Johnston, who divides his time between Covent Garden and Sadler's Wells, was excellent in the title role, though he could with advantage moderate his volume for the smaller house. Among the others, Frederic Sharp was a first rate Roderigo and Stanley Clarkson a splendid-voiced Philip. Joan Hammond sang Elisabeth with dramatic conviction—it becomes a most important part in this version; and Amy Shuard, a young soprano of high promise, was a magnificent Eboli. The Sadler's Wells management scored a triumph, and are to be wholeheartedly congratulated.

Winter "Proms"

The short season of Winter "Proms," though falling some way behind the Summer "Proms" in popularity, obviously fill a need in providing excellent informal concerts at low prices. There was an innovation on the second night when the orchestra only played for the first half, the latter being largely devoted to Vaughan Williams' Mass in G minor for solo and double choir. It is a masterpiece of liturgical music and raises hopes of a repetition of the experiment.

The American pianist Abbey Simon was summoned hastily from the Continent to replace an indisposed pianist at a recent L.S.O. concert. He played the over-familiar Tchaikovsky No. 1 with fire, imagination and technical brilliance.

Racine Fricker's music is attracting considerable attention among the cognoscenti. His Symphony was performed at Cheltenham last summer and a few evenings ago his Concerto for Violin and Chamber Orchestra was introduced for

the first time by Maria Lidka at the Morley College Concert. It is music of the utmost austerity, unlikely to make any general appeal, but Fricker is a composer with ideas and great fertility of output.

Barbirolli Honored

Outstanding was the Royal Philharmonic concert at which Sir John Berbirolli was presented with the Gold Medal of this venerable Society (only 50 musicians have received the award). Presentation was made on behalf of the Society by Dr. Ralph Vaughan Williams, who in a felicitous speech referred to this "wizard of the orchestra, who by his genius brings mere crotchets and quavers to life." In his reply, Barbirolli acknowledged the honor gracefully and was evidently deeply moved.

The orchestra was fittingly the Hallé and the concert, which packed the Albert Hall from floor to ceiling, was graced by the presence of the Queen. The program comprised the Overture to Rossini's La Gazza Ladra, the Intermezzo from Delius' Fennimore and Gerda (in which the exquisite playing of the solo flutist and oboist was acknowledged by both conductor and audience); the Vaughan Williams Sixth Symphony, and after the presentation, Sibelius' Second Symphony, in recognition of the Finnish composer's 85th birthday. Of all these works, Barbirolli secured superlative readings.

New Era Concerts

The New Era Series—an offshoot of a scheme devised many years ago by the late Mrs. Samuel Courtauld—opened its season with the cooperation of the London Symphony Orchestra. It is specially designed to appeal to groups of concertgoers from the Banks, Government offices, Insurance offices and the like, who are allowed subscriptions at special rates. There were two soloists. Henry Holst, who introduced the Martinu Violin Concerts to England, interpreting it with impeccable taste—and Lyvia Rev in the third Beethoven piano Concerto. This artist gave a polished reading and played with expressive imagination. The orchestral items were In the South Overture and Don Juan. Richard Austin conducted. This orchestra also appeared under the conductorship of Royalton Kisch in a miscellaneous program of the classics. This young conductor is forging steadily ahead.

Debussy's St. Sebastian Heard

The B.B.C. is continuing the policy of guest conductors for the symphony concerts. A recent visitor was Albert Wolff, who introduced a concert version of Debussy's Le Martyre de Saint Sebastien, in an arrangement by Dennis Arundell. It was produced many years ago at the opera house here by Ida Rubinstein, but did not make much of an impression. There are many beauties in the score, realized fully by Wolff, an acknowledged interpreter of the French school. The part of the Saint was declaimed by Michael Redgrave, admirably supported by singers and orchestral players.

At the Albert Hall, Furtwaengler conducted the Philharmonic Orchestra in a program including Bartok's Concerto for Orchestra and the Tchaikovsky Fifth. . . . Edwin Fischer, conducting from the piano, had the cooperation of the same orchestra in the Bach D minor and E major Piano Concerti, and the ensemble played the Fifth Brandenburg. . . . The Stuttgart Chamber Orchestra gave a Mozart program under Karl Muenchinger at the opera house; as soloist, Bruce Barbour, American pianist, played the Piano Concerto in E flat with fine taste. . . . Sigi Weissenberg, pianist, in his first London recital, also at the opera house, in sonatas by Liszt and Kabalevsky, revealed a talent of high order, unfailing tastes, intelligence and sound musicianship. . . . The Budapest Quartet at Kingsway Hall gave a distinguished concert, and a series mainly of Beethoven at the Chelsea Town Hall; other works heard were the Mozart G major, Schubert's "Death and the Maiden" Quartet and the Beethoven A minor, op. 132, all played with superb sense of style. . . . For the annual St. Cecilia's Day Concert, the BBC Orchestra under Sargent, offered modern British works, the more important being Rawsthorne's short Piano Concerto, played with *élan* by Phyllis Sellick, and Moeran's Sinfonietta. Sargent also conducted the L. S. O., with the amazingly clever pianist Paul Wittgenstein in the London premiere of Britten's Variations for Piano, left hand.... After a long absence, Irmgaard Seefried reappeared in several superb lieder recitals.

Minneapolis Symphony Tour

MINNEAPOLIS.—The Minneapolis Symphony, Antal Dorati conductor, began its annual mid-winter tour in Milwaukee on Jan. 27. Cities and towns to be visited before the orchestra's return on Feb. 18 include Detroit, Jackson, East Lansing, Saginaw, Bay City, Midland, Ishpeming Syracuse, Ithaca, Hamilton (Ont.), Elmhurst, Freeport and Beverly Hills (Ill.) and Appleton, Wis. On March 30 the orchestra begins another tour.

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Jeri

Returns to the M

First Appearance as Rosa
of DIE FLEDERMA

Jeritza receiving enthusiastic acclaim at her recital.

The internationally famous dramatic-soprano M
Opera as Marietta in the American premiere of
she starred with the company, she appeared
Puccini's Turandot; Korngold's Violanta; Alfa
Helena. Revivals in which she sang included M
West and Wagner's Flying Dutchman. Other
Elsa, and Sieglinde. She also sang the leading r
Opera of Boccaccio

Prof. Dr. Heinrich Kradik,
Dean of the Music Critics of Austria.
Vienna, June 1950.

It was a glorious and unique event which has not been recorded in the music and theatre chronicles of Vienna for the last decade . . . when she (Jeritza) appeared on the stage, tall, slim, radiant and glamorous, suddenly the memories and legends were forgotten in her fascinating presence and appearance. Nobody thought of the Jeritza of yesterday, all they saw and felt was the Jeritza of today who held them all spell-bound with admiration. With her personality the stage of the opera regained a point of crystallization, a magic center to which they all came flocking and which again radiated the mysterious currents, reviving, regulating and organizing everything in their sphere of action. Again the Opera House was full of its old attraction, and new refreshing and stirring powers. The enthusiasm shown by the audiences attending the performances was thus transmitted to the whole population of the whole city of music and theatre.

During her three weeks' stay in Vienna, three festive Jeritza evenings were arranged. Twice she appeared at the opera to sing Tosca and Santuzza, and once she sang in the concert hall. At the opera one of her first tasks was to act as director and to abandon all the innovations with which a so-called modern stage direction thinks to have improved Puccini and Mascagni. With her infallible theatre instinct she dispensed immediately with an abundance of awkward and garish things. None of the recent additions of the direction could deceive her. She knows what she wants and she knows the needs of the opera stage.

Jeritza's Tosca has always been an established form and there have been no principal changes in this form. Today, some of the features seem more tranquil, more simple and also more mature. The way she walks and stands, the plasticity of her body, the fire of her love scenes—all this is full of music, magnificent, great, festive, touching and unique. Equally amazing are her vocal abilities. The fullness of the Jeritza-forte again fills the theatre. In all the numerous parts and melodies we recognize the incomparable, affectionate coloring of her voice. The outbreak of passion against the supposed rival, Attavanti, culminates in a bright clear A and the top C in the third act—"there with the knife" sparkles and shines as ever before. The "prayer" she sings lying on the floor. The way she intensifies the tunes and enlivens them expressively is positively a phenomenon; also from the viewpoint of vocal art.

She also knows how to give the voice of Santuzza much coloring and many nuances; the aria, the Easter ensemble, the duets with Turiddu and Alfio, all this is full of notes and phrases of greatest charm and absolute, not relative value. The heavy Mascagni cantilene gives her voice particularly good possibilities of displaying its versatility. And the way she sings these cantilenes is the musical correlative of a performance of high intensity. The great opera actress does not toy with the fire of passion; she lights it, lets the flame blaze and glow. With such realization only an opera style, called veristic, reaches its highest aim: to be a mirror of truth.

In the concert hall . . . she creates her own imaginary stage. She takes the theatre with her on the stage and the effect she achieves on the pretended stage is by no means less strong. The repertoire of Maria Jeritza included fragments from Tosca and Cavalleria, and ended with the final aria from Salome. Of all the amazing moments of her Vienna guest-performance this was perhaps the most incredible one; the way she embraces the whole, wide range of music, from the naive, child-like play with life and death, to the greatness of tragic realization, the change of harmony, the interpretation of every thought and every word, and the way she intuitively takes in all the innumerable nuances and shades of Richard Strauss' music. This cannot be described or explained. One must hear it. One must hear it as a whole that cannot be analyzed. It is so great that it would be outrageous to censure the single value of notes with a schoolmaster's measure.

Jeritza, in a scene from Tosca at the Vienna State Opera performance in July, 1950.

(*Advertisement*)

itza

etropolitan Opera

nda in Gala Performance
, February 22, 1951

Jeritza made her debut with the Metropolitan
ngold's *Die Tote Stadt*. During the ten years
ne American premieres of Jánacek's Jenufa;
Madonna Imperia, and Strauss's Aegyptische
net's Thais, Puccini's The Girl of the Golden
agner roles which she sang were Elisabeth,
in the first performances at the Metropolitan
Donna Juanita.

Prof. Josef Wenzl-Traunfels
Academy of Music and Dramatic Arts, Vienna. Viennese critic and State Opera composer.

Last year, when Maria Jeritza came to Vienna again for the first time after an absence of many years, a wave of thrill and expectation went over the metropolis of the oldest city of musical culture . . . . Vienna is the most unyielding, the most critical and the most difficult of all musical centers to conquer, for there is a patina of the very oldest musical culture and refined taste that lies impenetrably over everything in the sphere of music. It was in this milieu that Maria Jeritza rose to become a prima donna of international fame.

For weeks on end, this event was the main topic of conversation. Not only in musical circles, but throughout the whole city—the city that had remained faithful to her and loved her with the old enthusiasm.

When the spotlights fell upon her tall, slender and youthful figure, so familiar to all, and she appeared robed in silver on the concert-hall platform, a thunder of applause shook the building to give her a royal welcome, even before she had sung a note. When, however, her glorious, bell-like, crystal clear, quiet, soft, rich, and then again joyously pure voice rang out and soared up, rocket-like and radiantly, and when the Puccini arias and duets that she sang together with Friedrich, the Vienna State Opera tenor, poured forth with great dramatic power, the audience arose and rushed to the platform, surrounding the artist and rained flowers upon her, shaking her hand in thanks. . . . She had actually succeeded in winning over the youth of the city of music—which is by no means easy in a place where every individual is a musical talent.

Maria Jeritza fulfilled this wish of a city, nay, a whole country. This spring she appeared as Jeritza, the dramatic singer. . . . Small wonder then, when Maria Jeritza could be seen in her own element in two guest performances at the State Opera, her twofold conquest of Vienna led to a series of events that, without undue exaggeration, may be called hitherto unparalleled.

Tosca, Jeritza's most effective role, attracted enthusiasts who, supplied with food and blankets for the cold night, actually lined up for 22 hours in front of the opera doors in order to get tickets for the performance.

The marked southern character of the city, which is not too far from Italy, provided a proper setting for Jeritza's intense and highly dramatic rendering of Tosca, in a way which is not found anywhere else but in Italy. The frenzied enthusiasm of the audience moved the diva to tears. Acclamations continued to accompany her on the street, where the jubilating crowd followed her to the hotel in a triumphal procession.

The following concert with Friedrich, the magnificent tenor of the State Opera, conducted by Moralt, the distinguished State Opera conductor, was another highlight like the performance of Tosca on the previous night, with Friedrich and Sved of the Metropolitan. The following Cavalleria deepened and intensified the impressions of the nights before.

The week following these great musical events turned into an intimate family festival of the Viennese with their Jeritza. . . . Official honors made the diva's triumph complete. The Government, with the Federal President, the Chancellor, and the Mayor of the City of Vienna, took part in all events and invited Maria Jeritza to festive receptions arranged in her honor. . . . She was received by the Cardinal of Vienna. . . . All the critics, normally little given to praising, ran to eulogies.

Maria Jeritza and her husband, Mr. Seery . . . donated the proceeds of all performances to the Reconstruction Funds of the Vienna State Opera and of St. Stephen's Cathedral, adding a further sum of money. Thus Maria Jeritza made the City of Vienna still more indebted to her Austria, which owes so much to the United States; it is linked still more closely to America through this great artist.

Jeritza, when she appeared in Tosca at the Mosque Theatre, Newark, N. J., January 1949, with Alexander Sved (left) as Scarpia, and her husband Irving P. Seery (right).

Photos top left, bottom left and bottom right, © by Karl F. Schuster. Top right by New York Eve. News.

Vienna police holding back the crowds seeking to catch a glimpse of the famous prima donna as she left the Vienna State Opera after a performance.

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Chicago Lauds Mahler Work

By René Devries and Dosha Dowdy

CHICAGO. — Leonard Bernstein's final concert of his series as guest conductor of the Chicago Symphony Orchestra was a personal triumph. He first appeared as both conductor and piano soloist in the inspiring presentation of Bach's D major Concerto, No. 5, for piano, flute, violin and string orchestra, in which he was superbly seconded by J. Weicher, and René Rateau, respectively concertmaster and first flutist of the orchestra. Bernstein also gave an excelling performance of Mahler's "Resurection" Symphony, considered formerly by this reporter as a dull work of too long duration. On this occasion, however, the score was revealed in all of its grandeur and beauty under the hand of a master artist. The orchestra surpassed itself in producing beautiful sound, the choristers outsang themselves, and the soloists, Alyne Dumas Lee, soprano, and Ruth Slater, contralto, had never before been heard to better advantage, pouring out ample tones to add a further note of brilliance and fervor to a memorable performance.

Schick Conducts Novelties

George Schick, assistant conductor of the Chicago Symphony, made two successful appearances at the regular subscription concerts, Feb. 1 and 2. Replacing Eduard van Beinum, unable to travel to our shores, Schick filled his assignment with the authority and musicianship which we have come to expect whenever he takes over the podium. His program contained two "firsts" at these concerts—Mozart's Symphony No. 33 in B flat major, and Tansman's Triptych for String Orchestra. The Mozart ranks with the finest of the composer's better known symphonies. With beautiful care for nuance, tonal beauty, and Mozartian gracefulness, Schick and his players made the work stand out as another jewel from the pen of the Salzburg master. Tansman's work, written originally as a string quartet, contains flavor of the jazz idiom, skilfully integrated modulations, and attractive melodic material. The novelty was well received, as was Strauss's Suite from Der Rosenkavalier, which, on this hearing however, to this reporter, seemed more Czech than Viennese.

The soloist of the evening, Hans Hotter, noted Wagnerian bass-baritone of the Metropolitan, sang Hans Sachs' Monologue from Die Meistersinger, and Wotan's Farewell and Magic-Fire Scene from Walküre, revealing a voice of great beauty, though unequal in its upper range.

Pro Musica Trio Gives Premiere

The Pro Musica Trio's January concert presented by the Chicago Chamber Music Society, drew a large audience to the Ambassador East to hear Alexander Tcherepnin's Trio, op. 34, given its first performance here, and Schubert's Trio, op. 99, long a favorite with Pro Musica devotees, and on this occasion beautifully played.

It was not surprising to hear the finely integrated performance given Tcherepnin's Trio, though it was new to the ensemble. The score was well worth the devotion and care with which it had been prepared. Although an early work (1920), its musical ideas are not "dated." It was of arresting interest from its eerie opening bars to its tonally subtle close. The audience was enthusiastic in expressing appreciation for the composition, its excellent performance, and for the composer, who was in the audience.

Siegel Chamber Players Heard

The Siegel Chamber Music Players have presented attractive programs at each of their concerts. The one given before a near-capacity audience at Fullerton Hall, Feb. 2, can be accounted as a fine achievement. Clara Siegel, a first class ensemble player and a fine pianist in her own right, surrounds herself with artists of high musical integrity, one of which, the violinist Aaron Rosand, is a shining example. Mr. Rosand, with Miss Siegel, gave the premiere of a Sonata for Violin and Piano by Leide-Tedesco, a Tuscan composer, now a resident of Chicago. The work is original, skillfully constructed, containing haunting melodies and attractive polyphonic material. The composition gave Mr. Rosand opportunity to display the full gamut of his art. The composer acknowledged the warm reception.

A second premiere was programmed later in the evening—a Trio by Hugo Kauder opened the concert, which concluded with Trios by Gluck and Brahms, Beethoven's Quintet, op. 16. Other artists contributing to the success of the concert were members of the Chicago Symphony Woodwind Quintet—Philip Farkas, French horn; Jerome Stowell, clarinetist; Wilbur Simpson, bassoon; Ralph Johnson, flute; and Robert Mayer, oboe.

Helen Kettner's Activities

Pianist Helen Kettner's spring engagements include two in Freeport, Ind., when she will be presented in solo recital by the Marengo Women's Club; and as assisting artist in recital with Elizabeth Humphrey, soprano, for the Freeport Women's Club. Miss Kettner's compositions, which range widely in form, have had considerable recognition. A sacred choral work, I Lift Up Mine Eyes, will be sung by the Elmhurst College Chapel Choir on their annual Spring program in March.

Page-Stone-Camryn Ballet Appears

Three productions of the Page-Stone-Camryn Ballet were presented in Mandel Hall, Jan. 27 by the University of Chicago Settlement Benefits Committee and Student Union. Two of the ballets, Revenge (music by Verdi, arr. by Isaac Van Grove) featuring the guest star, Helene Constantine, as well as Ruth Page, and Bentley Stone; and Beethoven Sonata (No. 8 in C minor), danced by

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IN FRENCH LIST . . . Alberto Salvi, harpist, will be guest artist on Feb. 21 for the Roosevelt College String Quartet's Fullerton Hall concert in a program of Debussy and Fauré music.

Miss Page and Mr. Stone, were given first performances. Both were choreographed by Miss Page. Thunder in the Hills, an American folk ballet, with music by Stephen Foster and choreography by Walter Camryn, had had only one previous performance. All three ballets were enthusiastically received by the capacity audience.

Michaels Memorial Award Open

Auditions for the second annual competition of the Michaels Memorial Music Award, presented under the direction of the Ravinia Festival Association, will be held in Orchestra Hall, Chicago, in May, 1951. The judges, who will be announced before the contest, will be internationally recognized artists. Up to four candidates will be selected from the May auditions to appear with the Chicago Philharmonic Orchestra in the final auditions, which will be broadcast by the Mutual Broadcasting System in June, 1951. The winner will receive a $1,000 grant and a solo appearance with the Chicago Symphony Orchestra at the Ravinia Festival during the summer of 1952. Eligible are candidates in voice, stringed instrument, or piano, amateur or professional; they must be 18 years of age or older, and American citizens, or have shown intentions of becoming a citizen. Application forms may be obtained by writing to the Michaels Memorial Music Award, 122 S. Michigan Ave., Chicago 3, Ill.

Public Library Instrument Display

During March the Music Department of the Chicago Public Library will display some 20 miniature, authentic musical instruments from the collection of Eugene Chloupek of Wilmette, Ill. The instruments were collected from all over the world during World War II. Because of Mr. Chloupek's interest in both music and hospitalized veterans, he began looking for miniature instruments which bedridden men could easily handle. Recorders, concertinas, violins, clarinets, horns, harps, guitars, and cellos will be on display.

School News

With the composer in the audience, a "one-man show" of the music of the young American composer, Halsey Stevens, was presented at the University of Illinois, Jan. 19, when members of the School of Music faculty gave a chamber music concert of his works.

The first American performance of the three "Resurrection" Motets by Johannes Nepomuk David, contemporary Austrian composer, will be presented at the University of Chicago Collegium Musicum concert, Feb. 18, in Leon Mandel Hall. The Collegium Musicum is conducted by Siegmund Levarie, assistant professor of music at the University of Chicago. The concert will also include Bach's Cantata, To Thee Alone; Levy's Aubade, Purcell's Saul at the Witch of Endor, and vocal works by Heinrich Schütz.

Ruth Ray Gives Recital At Cornell College

MT. VERNON, IOWA.—Ruth Ray, of the Cornell Conservatory faculty, with the assistance of Olga Sandor of Chicago, presented a violin recital at King Memorial Chapel on Jan. 18. Her program included a notable Concerto in G minor, by Castrucci, and the rarely heard Sonata in E flat, by Strauss.

Beautifully proportioned were the unaccompanied pieces by Bach which opened the list. Highlight of the evening was the Concerto by Castrucci, distinguished by infallible taste in phrase, proportion and contrast. The artists seemed equally at home in the superbly handled Strauss work. The witty From San Domingo by Benjamin had to be repeated. The large, enthusiastic audience insisted on several encores. J. J.

MEEA Regional Meetings

Headquarters of the Music Education Exhibitors Association announces regional meetings of the organization's six divisions. The Southwestern unit will convene in Oklahoma City, Okla. (Municipal Auditorium), March 7-10; California-Western, in San Diego, Calif. (Balboa Park, Conference Building), March 17-21; Northwest, Missoula, Mont. (Hotel Florence), March 28-31; North Central, Fort Wayne, Ind. (Wuimby Auditorium), April 7-11; Southern, Richmond, Va. (Hotel Jefferson), April 18-21; Eastern, Atlantic City, N. J. (Ambassador Hotel), April 27-May 1.

Kinley Fellowship Open

The Kate Neal Kinley Memorial Fellowship for 1951-52, awarding $1,000 for defraying costs of advanced study of the fine arts in America or abroad, is being offered by the College of Fine Arts, University of Illinois, to its own graduates and those of similar institutions. Requests for application blanks should be submitted before May 15 to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill.

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Los Angeles Forces Conducted by Barnett

By C. Sharpless Hickman

LOS ANGELES. — Alfred Wallenstein's short illness gave the associate conductor, John Barnett, an opportunity to display his talent at a recent Philharmonic Orchestra, with William Kapell as soloist in the Rachmaninoff Second Piano Concerto. Mr. Barnett's only previous stint at a regular pair since his retention five years ago was last season on a program shared with the composer Darius Milhaud. He proved himself a more than capable leader, his direction of Reger's vividly programmatic Four Tone Poems after Böcklin (op. 128) being exemplary in detail, drive and resourceful command of the players. That rehearsal time had stressed the Reger and Rachmaninoff was evident in a not always well-disciplined performance of Mendelssohn's "Scottish" Symphony, although there were many moments indicating the young conductor's awareness of the warmth and expansiveness of the score. Kapell played with an expressiveness which was never overly-romantic, and one felt as satisfied with his interpretation as with his technique.

The previous Philharmonic pair, led by Wallenstein, was noteworthy for the introduction here of Hindemith's Sinfonia Serena—a score fit to rank with his Mathis der Maler. It took an exquisitely well-defined reading of Brahms Second Piano Concerto by Robert Casadesus to rival Wallenstein's magnificent performance of the Hindemith. All in all, the concert was a memorable event.

Novelty by Hindemith

The present reviewer having been in San Francisco to hear Mitropoulos conduct a superlative concert version of Elektra on that city's Art Commission series, he did not hear the Philharmonic concert at which Wallenstein presented Mozart's "Haffner" Symphony and Quartet Concertante, Strauss' Also Sprach Zarathustra and the love music from Feuersnot. Since the first of the year, the orchestra has been playing with a high degree of consistency in musicianship, responsiveness and tonal control.

The Philharmonic also launched its seventh annual season of "Symphonies for Youth," a series of 13 programs designed especially for elementary and junior high school audience, heard nationally over the Mutual system each Saturday.

Chamber Music Highlights

Although they had been heard at the 1949 Ojai Festival, the appearances of the Juilliard String Quartet on the Coleman Chamber Music Association series at Pasadena and for the University Friends of Music at U.C.L.A. were their first Los Angeles area concerts. They impressed by ardor and sensitivity, performing Schoenberg's Fourth Quartet at U.C.L.A., balancing it with Schubert's A minor, op. 29 and the second "Rasoumowsky" of Beethoven; at Pasadena the modern work was Bartok's Fourth Quartet, with the Beethoven again and Haydn's Sunrise Quartet. We can recall no finer performance of the Beethoven from the standpoints of conception, unity of attack and instrumental balance.

Quartets, Sonatas et Al.

The Hollywood String Quartet, known for its recent recording of the original version of Schoenberg's Verklärte Nacht, gave a superb concert. The Bartok Third Quartet was set off by Mozart's G major (K. 387) and Brahms F minor Piano Quintet, in which Victor Aller, an exceptionally sensitive player, joined Felix Slatkin, Paul Shure, Paul Robyn and Eleanor Aller. . . . The second concert in the Beethoven cycle was also played for the Music Guild by the Hungarian String Quartet. . . . The Los Angeles County Museum opened a series in which early sonata compositions are being stressed. Attendance has built steadily to an overflow audience which listens by means of loudspeakers while strolling the museum's galleries. . . . The West Coast debut of Solomon, British pianist, was one of the high spots of the season. This was pianism in the grand tradition. Haydn's C major Sonata, Beethoven's Opus 111, Schumann's Carnaval and works by Debussy, Henselt and Liszt being presented with great insight, stylistic awareness and warm, mature feeling.

Bayreuth Schedule Issued

The schedule for next summer's resumption of the Bayreuth Festivals has been announced. Conductors will be Hans Knappertsbusch and Herbert von Karajan. The performances are as follows: Sunday, July 29, 8 p.m., gala opening concert, Beethoven's Ninth Symphony under Furtwaengler; opera performances (all beginning at 4 p.m., except Rheingold, which is at 5): July 30, Parsifal; July 31, Rheingold; Aug. 1, Walkuere; Aug. 2, Siegfried; Aug. 4, Goetterdaemmerung; Aug. 5, Meistersinger; Aug. 7, Parsifal; Aug. 9, Meistersinger; Aug. 10, Parsifal; Aug. 11, Rheingold; Aug. 12, Walkuere; Aug. 13, Siegfried; Aug. 15, Goetterdaemmerung; Aug. 16, Meistersinger; Aug. 18, Parsifal; and Aug. 19, Meistersinger. Tickets for the four nights of the Ring may be booked in advance only as a complete cycle.

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Milhaud Sacred Service Among N. Y. Hearings

Several unusual musical events were given in Manhattan churches and synagogues during the post-holiday season. Among these was the first New York concert performance of Milhaud's Sacred Service, at the Central Synagogue on Sunday evening, Jan. 14.

Lazar Weiner conducted the augmented Choir of the Synagogue, which sang the choral passages with much solemn beauty from the balcony in the rear of the edifice. Frederick Lechner, baritone, impressively intoned the important solos from the rostrum, and Dr. Jonah B. Wise read the interspersed prayers in English. Organ accompaniment was played effectively by Alexander D. Richardson.

Milhaud's score is a reverent, simple, highly sensitive and at moments extraordinarily beautiful setting, influenced by the liturgical music of Provence. Among the most effective pages were the chorus for women in the Etz Chayim ("It is a Tree of Life"), and the interweaving voices in the benignant setting of the Benediction, which closes the work on a quiet note. The audience was a capacity one in spite of the rainy night and included a number of musical notables.

R. M. K.

Riverside Church Concert by Barzin

The Ministry of Music service at the Riverside Church on Jan 28 featured the National Orchestral Association, Leon Barzin, director, and Virgil Fox, organist at the church, in a program of three contemporary works, the Concerto for organ, strings and harp, op. 22, No. 3, of Hanson, the Concerto in G minor for organ, string orchestra, and tympani of Poulenc, and the Symphonie Concertante, op. 81, for organ and orchestra of Jongen.

Knowingly directed and vigorously rendered, the music varied in merit. The fustian Jongen work suggested at times the musical background material one finds in certain more elaborate motion pictures. Mr. Hanson's interesting and forward-looking rhythm-patterns were vehicles for harmonic combinations often conventional. The Poulenc work's roots in classical form were expressed harmonically in the best tradition of the last century, with occasional later allusions. Particularly affecting were the movements Très calme lent and Temp Introduction largo. The work's occasional unevenness, however, was easily subordinate to the total musical achievement.

E. S. B.

Claire Cocci Organ Recital

Claire Coci, on the evening of Jan. 23, performed a taxing list of organ works at her recital, given in a series featuring several artists, at Central Presbyterian Church, New York. Miss Coci's large, appreciative audience was regaled with superior technical and musical readings of the Prelude and Fugue in A minor, J. S. Bach; Choral Preludes, Behold a Rose is Blooming, and Deck Thyself, O My Soul, Brahms; Fileuse (Suite Bretonne), and Variations sur un Noël, Marcel Dupré; Fugue in C sharp minor, Honegger; Pageant, Leo Sowerby; and the Sonata on the Ninety-Fourth Psalm, Julius Reubke. Miss Coci wisely declined to respond to encore demand at the close of the deeply religious Reubke opus, and apparently preferred to have the spirit of the evening retained by her departing listeners.

H. I. B.

AGO Presents Nies-Berger

Under the auspices of the American Guild of Organists, Edouard Nies-Berger will play recitals this month in Cincinnati, Peoria, Ill., and Asbury Park, N. J., featuring a program entitled Five Centuries of Organ Music.

On March 13 The Nies-Berger Chamber Orchestra, conducted by Mr. Nies-Berger, will be heard on the concert series at the Central Presbyterian Church. Also featured will be John Corigliano, concertmaster; Elizabeth Lorei, soprano; John Wummer, flutist; and Hugh Giles, organist. First American performances are scheduled for Giovanni Gabrieli's Sonata for Strings and Organ, Robin Milford's Go, Little Brook, suite for flute, soprano and strings, and Mr. Nies-Berger's transcription for strings of Scriabine's Nuances. The rest of the program lists Virgil Thomson's Stabat Mater, Mozart's Eine Kleine Nachtmusik, and Leo Sowerby's Classic Concerto for organ and strings.

Lindsborg Plans 70th Festival

LINDSBORG, KAN.—The 70th annual Messiah Festival will extend from March 18 through 25. Handel's Messiah will be sung twice, on the afternoon of March 18 and the evening of March 25, with the Bethany College Oratorio Society also participating in Bach's St. Matthew Passion on the evening of Good Friday. Ralph Harrel, conductor of the society, will lead the works. Soloists will include Lillian Murphy, soprano; Evelyn Ames, contralto, Ernest Lawrence, tenor, and Robert Anderson, bass. Mr. Lawrence will be soloist with the Bethany Symphony Orchestra on March 19. Miss Murphy with the Bethany Band on the following day. Ruggiero Ricci, violinist, will be heard in a recital on March 25.

St. Paul's Chapel Restored

A Service of Thanksgiving for the Rehabilitation and Restoration of St. Paul's Chapel, Vesey Street and Broadway, New York, was held on the afternoon of Jan. 25. The organ of this oldest edifice on Manhattan Island was rebuilt according to specifications prepared by Donald Harrison, president of Aeolian-Skinner Organ Co., on consultation with Dr. George Mead, organist of Trinity Church, and Andrew Tietjen, associate organist of the same church. Among music heard at the rededication was the anthem, Jehovah Reigns, by William Tuckey (1708-1781), first organist of the Chapel, of the type probably given at the original opening service on Oct. 30, 1766. The choir used was founded by Mr. Tietjen for the CBS broadcasts from the Chapel, and he accompanied the chorus.

ST. PAUL'S CHAPEL

Joseph Elliott, organist of St. Paul's Chapel, played the prelude and postlude, (*Reviews of Choir Music on page* 43) Purcell's Voluntary in C and Voluntary on the Doxology, accompanied by two trumpets. Dr. Mead conducted the choir in Holst's Te Deum and accompanied the hymns.

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Concert Dancers Appearing Here and Abroad

L. to r., top: Iva Kitchell; Federico Rey and Pilar Gomez (photo by Bruno); La Meri (photo by Biechman); bottom: Juana (photo by Philcox); Mia Slavenska's Ballet Variante; Marina Svetlova (Seymour).

Concerts by dancers and dance groups continue to attract audiences. A quick glance at the leading concert management lists would indicate that ballet and character dancing is most popular with the general concert-going public; contemporary dance in the Graham genre appeals more to a highly specialized audience. On the Columbia Concert list, Slavenska and her Ballet Variante, Federico Rey and Pilar Gomez, Mata and Hari, and Svetlova have all been signed for another season, the latter for the eighth consecutive season. Iva Kitchell will continue with NCAC and Irene Hawthorne has organized a small group for NCAC Special Attractions. La Meri, with her partner, Peter di Falco, is being booked independently, while Sujata and Asoka are under the exclusive management of Sam Schecter. Juana plans to continue giving concerts abroad for at least another year. Under the personal management of Guido Carreras, whose headquarters are now in Italy, Juana has appeared in virtually every country this side of the Iron Curtain and it reputed to be the only American dancer to have concertized in Yugoslavia in many, many years. At present she is in Lebanon.

Ballet Dancers Shift

All Ballet Theatre ballerinas seem to be heading in the direction of the New York City Ballet. Among those who have left Ballet Theatre during the last couple of seasons are Janet Reed, Melissa Hayden, and Diana Adams. And now Nora Kaye, who was with the Ballet Theatre since its inception and rose from the corps de ballet to one of its most treasured ballerinas, has taken the step. This does not mean, however, that she has forsaken the company altogether, and it is possible that she may make guest appearances from time to time. With the New York City Ballet, which opened its City Center season on Feb. 13, she is scheduled to dance in Symphony in C, The Guests, and Bourrée Fantasque. Balanchine is restaging the Minkus Pas de Trois for Kaye, Tallchief and Eglevsky. The latter is appearing as guest artist while on leave of absence from the De Quevas Company. Jerome Robbins and Harold Lang will appear in performances as frequently as their Broadway commitments will allow.

Babilee and Philipart Join Ballet Theatre

Jean Babilee and his wife, Nathalie Philippart, have been engaged for the Ballet Theatre spring season at the Metropolitan Opera House beginning on April 9. Negotiations are under way to make possible the inclusion of two ballets—Le Jeune Homme et la Mort and L'Amour et Son Amour—in which the popular French dancers were most successful. The first has a scenario by Jean Cocteau and choreography by Roland Petit; the second is Mr. Babilee's creation with set and costumes by Cocteau.

R. K.

MUSIC FOR LENT AND EASTER

SATB

TWO EASTER ANTHEMS, by William Billings (1746-1800). Edited by Oliver Daniel. Mercury Music Corp., N. Y. 20c.

These short works, Crucifixion, and Resurrection, by the pioneer American composer were published, respectively, in Music in Miniature (Boston, 1779) and the Suffolk Harmony (ibid., 1786); they are rather plain chorale-like airs, and in the latter case delightfully spirited. The harmonies are interesting and the feeling direct and touching.

CHRIST THE LORD IS RISEN, music by Joseph Haydn, harmonized by Brahms, arr. by Katherine K. Davis; text by A. E. A. Remick Music Corp., N. Y. 16c.

The melody from Brahms' Variations on a Theme of Haydn (the St. Antoni Chorale) is used in this anthem, originally published in 1943. It is a short work rising to an fff conclusion. Piano or organ accompaniment.

CHRIST IS RISEN, music by Frederick C. Schreiber, words from 16th Psalm. H. W. Gray Co., Inc., N. Y. 20c.

"O sing unto the Lord all the earth" is the jubilant burden of this rather florid and effective Easter anthem of nine pages, ending on a resonant "Alleluia" for the four mixed voices. The organ accompaniment is well devised and contrasts strikingly with the vocal parts.

EASTER ALLELUIA, anthem for mixed voices, music by Loyd Hutson, words by Robert R. Bonus. H. W. Gray Co., Inc., N. Y. 20c.

A dramatic, large-scale work of 12 pages, which begins with an organ melody, maestoso, and a fervent proclamation by all the four voices in unison, "Come forth, all creatures of the light, Pris'ners no more of fear-walled night." There is a broadly devised passage, "Let us rejoice," and an andante cantabile for sopranos and altos, "Light of God's hope," then a final climax beginning "Go forth and shine, proclaim your King, . . . Christ is risen, . . . Alleluia." Melodious and suitable for Protestant services of less formal order.

ALLELUIA, music by W. Glen Darst, words by Christopher Wordsworth, 1872. H. W. Gray Co., Inc., N. Y. 18c.

Anthem for mixed voices with descant, written with good taste and simplicity. Though there is a touch of modern color in the occasional use of parallel fourths in the organ accompaniment, the style is on the whole conservative. The work of eight pages closes with an "Alleluia to the Triune Majesty." There is a brief solo passage for men's voices.

O JESUS BE NEAR, music by Edvard Grieg arr. by James Allan Dash. Baltimore Music Co., Baltimore 1, Md. 16c.

This is No. 3 of the series of arrangements by Dr. Dash, well-known choral leader. The number is for four voices, a cappella, and would make a melodious Lenten work. Its verses begin, "When our heads are bowed in woe, when our bitter tears o'erflow, when we mourn the lost, the dear, O Jesus, be near! Thou our throbbing flesh hast worn, Thou our mortal grief hast borne, etc." The work is of two pages only, and ends with a finely harmonized "Amen."

SSATBB

BLESSED BE GOD THAT LIVETH FOREVER, canon for six mixed voices, organ accompaniment for rehearsal only. Music by Hugo Norden, text from Tobit 13:1. Arthur P. Schmidt Co., Inc., Boston, 15c.

A four-page fugal treatment of a single line of text. The voices are ingeniously led and the work has a particularly effective close.

Unison

BLESS YE THE LORD, unison anthem in Gregorian Style, by A. M. Raffat de Baillhac, arr. by Robert L. Bedell. Leeds Music Corp., N. Y. 16c.

A fascinating short work on the Gregorian model, with English text. Piano accompaniment.

SSA

AN EASTER ALLELUIA, for three-part women's voices, a cappella. 14th Century melody arr. by Katherine K. Davis. Words by Charles Wesley (1707-1788). Remick Music Corp., N. Y. 15c.

This is the familiar text, "Christ the Lord is ris'n today, Sons of men and angels say, Alleluia," which appears under the latter title in the Remick catalogue in arrangement for SA or TB. Here is it used for a three-part women's chorus, with piano part for rehearsal only. There is a solo and tutti alternation that is attractive.

SSA WITH TB AD LIB.

AWAKE! AWAKE! THIS HAPPY MORN, music by Edith Lang, words from a 15th century writer. J. Fischer & Bro., N. Y. 16c.

A striding melody of rather sombre harmonic coloring but one that offers no particular complexities, and has the merit of being usable for three-part treble chorus or with added tenor or bass parts. Piano for rehearsal.

SA

ETERNALLY REJOICE, Palm Sunday anthem for youth choirs. Music by Kathryn Hill Rawls, words by Jeanette Threlfall. J. Fischer & Bro., N. Y. 16c.

A very attractive, though not extremely simple work for young voices. There is a brief soprano solo, and another short passage where two voices are contrasted with two others. The range is fairly conservative, and the work includes passages where notes are sustained against other parts. Seven pages. Piano accompaniment.

For Organ

ALLELUIA, by Mozart, arr. by W. A. Goldsworthy. J. Fischer & Bro., N. Y. 60c.

The familiar soprano air from the motet, Exsultate, Jubilate, given an attractive organ dress, with bright registration.

ADDITIONAL MUSIC FOR THE CHOIR LOFT

For Organ Solo

SONATA, by Darius Milhaud. A work of great fascination, in modern idiom, of course, by the distinguished French composer. It includes a spirited opening Etude, a rather firmly striding Reverie, and an animated Final. For performers adept in contemporary music, this provides a score that is effective in the polytonal manner, albeit not crassly cacophonous. (H. W. Gray Co., N. Y.; agents for Novello & Co., Ltd., London, $2.)

SONNET, by Alec Rowley, and JUBILATE DEO by Henry G. Ley, are two examples of brief modern British writing for the instrument, with a free if not unconventional usage of harmony and counterpoint. (Oxford University Press, N. Y., respectively 75c and $1.)

For Mixed Chorus, Soloists and Organ

THE WORD MADE FLESH, a Devotion with Music on the Incarnation, music by Joseph W. Clokey, text compiled by Harland E. Hogue and Mr. Clokey, is a work using both the spoken word and song. It includes 56 pages and is a somewhat elaborate but effective compilation for Christmas use. Opening with an organ version of Sleepers Wake, and the hymn Come Emmanuel, it proceeds through a series of alternating responsive readings, and solo and choral numbers, closing on the hymn, My Joy, My Life, My Crown, by the choir and congregation and the organ postlude, Christians Awake. The musical portions are vigorous, simple and melodious. (J. Fischer & Bro., N. Y., $1.50.)

For Soprano and Tenor

CANTIQUE DE NOËL, by Adolphe Adam, arranged by Carl Deis, is a re-issue of an oldtime work, with piano accompaniment, and with both French and English text. (G. Schirmer, Inc., N. Y., 60c.)

For Voice and Piano or Organ

COME TO THE STABLE WITH JESUS, words by Daniel S. Twohig, music by Geoffrey O'Hara, is a tuneful, slowpaced and simple air, with a range from D below the staff to E flat. The key is E flat major, and the accompaniment consists of arpeggios, the vocal line not at all demanding. (G. Schirmer, Inc., N. Y., 60c.)

For Voice and Piano

THE VIGILS OF MARY, words and music by Marion Ohlson, is a lullaby with a caressing melody and attractive verses, which begins, "Sleep, little Jesus, A manger Thy bed, While I sit beside Thee, Caress Thy sweet head." There is a sustained pp high D at the end, and the lowest note is E flat. (G. Schirmer, Inc., N. Y., 50c.)

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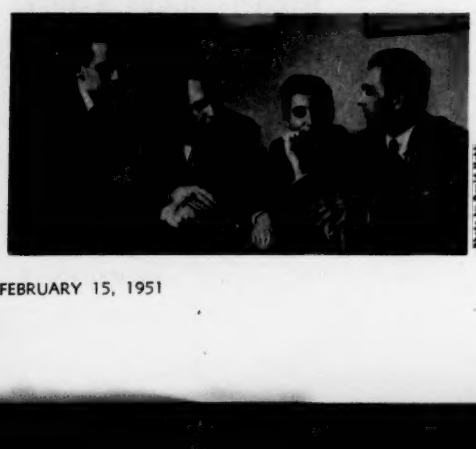

Photo by David Hahn

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SILHOUETTES By MARY CRAIG

Licia Albanese Discusses Puccini's Suor Angelica

If Giacomo Puccini had lived a score of years later than his life span of 1858-1924, he would have realized more vividly than ever the embodiment of his fragile heroines of romance and melody. For he would have beheld them enacted with exquisite ardor and heard them voiced with poignancy by Licia Albanese.

There is an oft-told tale that after a certain Madama Butterfly performance, the composer meditated sadly and said, "My Cio-Cio-San has lost many of her jewels!" It would be cause for rejoicing if he could now see the role shining and vibrant as it has become through Miss Albanese's portrayal.

The Italian-born prima donna has made several of the Puccini roles peculiarly her own and to each, as to other Italian and French lyric dramas, she has brought her particular blend of sincerity, concentration and understanding. Aside from her gifts of voice and personality plus a natural flair for interpretation, Miss Albanese is primarily a hard worker and a real student.

One of the most valuable lessons that could be suggested to aspiring singers would be an hour of observation during an Albanese study period. Hers is the genius for "taking pains." No detail of enunciation, *geste*, costume is overlooked. She works literally hours on pronouncing the text accurately, on general "stage business" and characterization, in addition to the actual music study. And the result is that, when she comes to singing a role, the soprano is musically impeccable.

Once an admirer complimented Miss Albanese on a new role in which she had just been presented and which press and public had praised. "No, no," she replied, shaking her head, "It is not good enough—not yet. But it will be better. I must work harder." This is rather an interesting attitude on the part of an "arrived" singer whose name is synonymous with musical artistry.

LICIA ALBANESE, soprano of the Metropolitan Opera, in Torre del Lago, Italy, which she visited last summer while on a pilgrimage to the home of Puccini.

Impressions of New Role

To Butterfly, Mimi, Violetta, Desdemona, Nedda, the two Manons, and many other appealing roles, Licia Albanese has recently added the lead in Puccini's Suor Angelica and the Maddalena of Giordano's Andrea Chenier, both heard in the autumn San Francisco Opera season. She found Suor Angelica particularly grateful.

"It was the first time I had ever sung the part," she said, "I thought it very inspiring and dramatic, with very beautiful music. It is asserted that Maestro Puccini loved it more than any of his other operas. It was dedicated to a sister he loved very dearly who had become a nun. Because of her duties he could not see her often, but he actually wrote the music for her, although the narrative is based upon a 16th century story.

"Much of the score has an almost spiritual quality. It is said Puccini, while writing the opera, often went to the convent. He would take flowers to the Madonna and sometimes play the organ in the chapel, as he had when he was a young lad. The cloistered atmosphere heightened his imagination. He felt a new inspiration there. The music of the work reflects a certain remoteness from the outside world.

"Completed in 1917, this opera, together with the other two, Il Tabarro and Gianni Schicchi, which make up the series called Il Trittico, can hold a good place in the contemporary music field."

Miss Albanese feels that Suor Angelica holds especial charm in its contrast of an almost divine serenity against the dramatic love interest. "I was very happy when I sang it," she said, and without doubt the audiences on the West Coast also had occasion for happiness in her singing.

After the Metropolitan season, Miss Albanese will leave for Europe, where her engagements include performances of Butterfly and Traviata at La Scala, Milan.

Eleanor Knapp in Operas

Photogenic Eleanor Knapp is in the midst of a busy recital and opera season listing some important premieres and numerous re-engagements. Since early fall, the young mezzo-soprano has appeared in major concert halls, her schedule listing Carnegie Hall, New York City; the Academy of Music, Philadelphia; the Brooklyn Academy of Music; the Newark, N. J. Mosque Theatre, et cetera. She sang the role of Princess Eboli in the Salmaggi revival of Don Carlo which preceded the Metropolitan's presentation of the Verdi score. Other roles sung by Miss Knapp include Laura in Gioconda and Azucena in Trovatore, both re-engagements with the Philadelphia La Scala; Amneris in Aida in the

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Carnegie Hall series and in the opening opera performance of the Brooklyn Academy where she also repeated her Azucena; Rosina from the Barber of Seville in the Newton Concert Series; Cherubino from Mozart's Marriage of Figaro in the Milton, Pa. concert series and the Mansfield, Pa. college series. Miss Knapp toured during November with an operatic quartet, returning to sing again with the Philadelphia La Scala in December. She was guest soloist with the Arion Male Chorus, appeared as Carmen in a return operatic engagement with the Jersey City Symphony Orchestra, and was guest artist in the Verdi Memorial Concert in the Mosque Theatre, Newark, on Jan. 27.

New Friends List Two Operas

Ira Hirschmann, president of the New Friends of Music, announces that their 1951-52 series will include two operas in concert form, Purcell's Dido and Aeneas and Handel's Il Pastor Fido. There will also be chamber music by Beethoven and works by six contemporaries, Samuel Barber, Norman Dello Joio, Roy Harris, Carlos Chavez and Heitor Villa-Lobos.

Soloists include Suzanne Danco, soprano; Jennie Tourel, mezzo-soprano; Elena Nikolaidi, contralto; Richard Dyer-Bennet, tenor; Hortense Monath, Claudio Arrau, Eugene Istomin, Karl Ulrich Schnabel, pianists; Alexander Schneider and Roman Totenberg, violinists; Joseph Schuster, cellist; Julius Baker flutist, and Robert Bloom, oboist; the Budapest, Hungarian, Loewenguth, Juilliard, New Music, New Friends of Music and Pascal Quartets, the Quartetto Italiano; Albeneri Trio, and Mannes Choral Group and Chamber Orchestra.

Brown Resigns El Paso Baton

H. Arthur Brown, who for 22 years has been conductor of the El Paso, Tex., Symphony and for the past three years also of the Tulsa, Okla., Philharmonic, commuting by plane between the two cities for his scheduled concerts, has resigned from the El Paso conductorship to devote all of his time to Tulsa.

Mr. Brown has been named honorary musical director for life of the El Paso Symphony and will continue as consulting director with the El Paso Board.

Autori Guest in San Antonio

Franco Autori, Associate Conductor of the New York Philharmonic-Symphony, has been granted a leave of absence for four weeks to accept an invitation to conduct the San Antonio Symphony. Beginning Feb. 20, he was to conduct 19 concerts in 28 days. Four will be in San Antonio, where his soloists will be Clifford Curzon, Erica Morini and Sigi Weissenberg; the remainder on tour. Mr. Autori will return to conduct the New York Philharmonic-Symphony concert of March 31, his second this year.

Win Marian Anderson Grants

Four young singers have received awards amounting to $1,800 from the Marian Anderson Scholarship Fund. Martha Z. Flowers, of New York, was granted $1,000; Lois Raye, of Philadelphia, and Sara Mae Endich, of New York, $300 each, and $200 was awarded to Robert Riedel, of Pittsburgh. The fund was established by Marian Anderson, contralto, in 1941, and has awarded over $20,000 in prizes to more than thirty singers thus far.

NEWS IN BRIEF

Elizabeth Travis, pianist, gave recitals recently in Fullerton Hall, Chicago (Dec. 4); Milliken University, Decatur, Ill. (Jan. 11); and University of Indiana (Jan. 14); featuring Sonata No. 1 of Anis Fuleihan, member of the University faculty.

Mildred Dilling, harpist, assisted by her sister, Charlene Dilling Brewer, violinist, gave a concert for the benefit of the John Haynes Holmes Community House on Feb. 9 at the Community Church Auditorium.

The All Arts Association sponsored a revival of Puccini's one-act opera Sister Angelica at Carnegie Recital Hall on Jan. 20. Sung in English, the work was produced and directed by William Spada, conductor and pianist.

Lucy Kelston, American soprano, sang Elizabetta in Verdi's Don Carlo under Tullio Serafin at the San Carlo Opera in Naples on Dec. 28, in a cast including also Ebe Stignani, Italo Tajo and Tito Gobbi. She was immediately engaged for two more appearances in this role under Serafin in Cagliari, Sardinia.

Roger Furlin, violinist, was soloist on Feb. 4 with the Young Men's Symphony Orchestra at New York City Center, Max Jacobs conducting. Mr. Furlin is a pupil of Mr. Jacobs and concertmaster of the orchestra.

A. W. Binder, director of music at the 92nd St. YM & YWHA, New York, is now accepting audition applications for the annual Young Artists Contest to be held during May, with the winner receiving a debut recital in Kaufmann Auditorium and a $100 fee. The contest, sponsored by the Theodore F. Bernstein Memorial Fund, is open to young pianists, violinists, cellists and singers. Application should be made to Mr. Binder at the above address.

The Cincinnati Music Drama Guild gave two performances (Jan. 26 and 27) of Barber of Seville at Walnut Hills High School Auditorium, the guild's second production of the season. Georgina Moon was Rosina, Robert C. McSpadden, Count Almaviva.

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THE PAGANINI QUARTET

San Francisco Offers Rare Music Contrasts

By Charlotte Hiller

SAN FRANCISCO.—The Art Commission Festival, the opening of which was reviewed previously, drew many non-regulars to the Opera House, owing in part to moderate prices. The six concerts, two of which were repeated, with Dimitri Mitropoulos as the conductor, included in the later programs Prokofieff's Fifth Symphony, outlined with power and grandeur; Tchaikovsky's First and Grieg's Piano Concertos played by Oscar Levant in rather uneven versions; Beethoven's Coriolan and Mendelssohn's Ruy Blas Overtures.

The final concert brought the first local hearing of Kodaly's Psalmus Hungaricus, with the Municipal Chorus trained by Hans Leschke assisting, and the tenor solo commendably sung by Walter Fredericks. Another concert of interest included Casella's orchestration of Bach's Chaconne, Bizet's Symphony and Ravel's Spanish Rhapsody, which drew a long ovation.

Strauss' Elektra Sung

The climax of Mitropoulos' series in San Francisco was his pair of performances of Richard Strauss' Elektra, in which incandescent music drama and colossal musical score the orchestra particularly impressed. Astrid Varnay as Elektra offered vocal beauty and a wide gamut of expression in a highly distinguished, noble portrayal. Blanche Thebom's Klytemnestra was on an equally superb level, vocally and in interpretation. Charlotte Boerner brought to the role of Chrysothemis the air of normalcy and innocence so important as a contrasting feature within this opera and her voice, though smaller, was lovely. Desiré Ligeti sang Orestes' music beautifully, and Walter Fredericks' Aeghist blended well with the whole, as did the vocal contributions of Verna Osborne, Dorothy Renzi, Marian Cornish, Velna Lou King, Franziska Weiss and Walter Mathes.

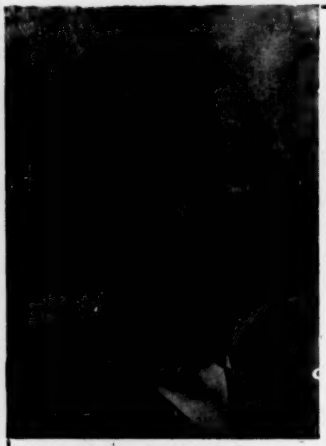
The first Symphony concert after Pierre Monteux's return from guest conducting in Boston opened with William Schuman's ingenious, pleasant American Festival Overture, and then presented Robert Casadesus in Brahms' Concerto for Piano and Orchestra No. 2. Mr. Casadesus approached the work in a manner altogether different from any known thus far to this reporter. Without minimizing its constructively tremendous outline, he emphasized its intimate charm and in doing so revealed a fundamental logical design of compelling beauty. Beethoven's "Eroica" Symphony was the other major work on the program.

The San Francisco String Quartet—Naoum Blinder, Frank Houser, Ferenc Molnar, Boris Blinder—presented at the Marines Memorial Theatre, Spencer Barefoot manager, Mozart's Quartet in G major (K. 387) in a performance of rare perfection. The following Glazounoff Quartet in D major was an anticlimax, because of its rather shallow musical content. The Quintet for Piano and String Quartet by Schumann had freshness of approach and tonal balance with William Kapell at the piano as an artist of great technical facility and independent musical mind.

Mr. Kapell was heard in a recital at the Opera House, where he gave the Bach Partita in D major an interpretation which altogether fulfilled the demands. His unerring sense for style was especially apparent in performing the Copland Sonata with totally different technical approach and tonal effect from the Bach. Other works revealing appreciation of the music's special character were Debussy's Children's Corner and Liszt's Rhapsody No. 11, followed by a great many encores to satisfy the enthusiastic audience.

Modern Groups Amalgamate

The Composers' Forum announced its affiliation with the International Society for Contemporary Music as the Northern California Section. Management is in the hands of Spencer Barefoot. Its first program this season, given at the San Francisco Museum of Art, presented for the first time on the West Coast Leon Kirchner's String Quartet (1949), broad in outline, compact, moving, inventive in content. The California String Quartet—Felix Khuner, David Schneider, Detlev Olshausen, Mary Hughson—proved themselves a group successfully concerned with accuracy and with beauty of tone. Another first was the Quintet for Clarinet and Strings (1950) by William O. Smith, the composer playing the clarinet part—an ingeniously constructed, clean, tuneful work, well worth knowing and revealing Mr. Smith as a composer of promise. Joaquin Nin-Culmell's Quintet for Piano and Strings (1938) was also heard here for the first time that evening, with the composer at the piano. It has melodious romanticism and intelligent scoring, without especially distinctive features. Mr. Nin-Culmell performed Milhaud's Second Piano Sonata (1949), a piece departing into the more linear style, while retaining this composer's concern with gentle moods. Two piano suites by Satie



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MR. and MRS. ARTHUR FREEMAN, baritone and pianist-accompanist, appeared together last month in recital in Port Colbert, Ont. Mr. Freeman, whose study has been under one teacher, Anita Rio, will be heard in Waterbury, Conn., in the spring and next fall will give a New York recital.

were included in the program, as were Stravinsky's Three Pieces for Clarinet Solo (1919), delightfully performed by Mr. Smith.

Davison Conducts

The Department of Music of Stanford University presented as guest lecturer and conductor Archibald T. Davison, James Edward Ditson Professor of Music at Harvard University. Under the overall title of The Musical Experience in Education, Prof. Davison lectured on English Folksong, Choral Music in the Twentieth Century, Music Education at Pre-University Level, and Music in General Education. Concluding his guest appearance, he conducted the University choral groups and members of the University Concert Band in a concert of Renaissance, Baroque and Contemporary choral works before a large, interested audience.

Music Lovers' Concert

The Music Lovers Society, Margaret Tilly founder, presented their first concert of the season at the San Francisco Museum of Art under the management of Muriel Macgurn. Of contemporary works performed, Walter Piston's Sonata for Flute and Piano, superbly played by Merril Jordan and Miss Tilly, was by far the most important, for design and melodious persuasive content. Peter Warlock's Corpus Christi and Sorrow's Lullaby, for two voices and string quartet, hardly merit the great care accorded them by Nancy Corwin, Claudine Allen, duo singers, and Frances Wiener, Ferdinand Claudio, Lucien Mitchell, Herman Reinberg as the string players. The singers were also heard in Messiaen's La Mort Du Nombre for two voices, flute and piano, a partially appealing yet incongruous composition. The voice and flute parts are of simple, beautiful individuality. But the rather dominating piano part reaches all the way from young Wagner (Flying Dutchman) via Debussy to Messiaen without being given any personal note. The concert opened and closed with some of the best Mozart, the Quartet in D for flute, violin, viola, cello, and the Piano Quartet in E Flat, both masterfully performed.

Musicians Club Hears Artists

With Gertrude Ribla substituting for Rosa Canario and Walter Low for Ralph Quist, both of whom were indisposed, a successful musicale was given by the Musicians Club on Jan. 7 in the Persian Room of the Hotel Plaza. Other participants were Lanie Kobler and Emma Otero. With the exception of Miss Ribla, all are artist students of Frank La Forge, who served as accompanist. A sizeable audience applauded the program. H. W. L.

N. Y. Philharmonic Plans

The New York Philharmonic-Symphony's 1951-52 season, its 110th, opens on Oct. 11 and closes April 20. Twenty-eight instrumental soloists are announced for the period, seven for their first appearance with the orchestra — Gina Bachauer, Greek pianist, whose New York debut was an outstanding event this year, and six young Americans, Frank Glazer, Constance Keene, Grant Johannesen, William Masselos, Frances Magnes and Michael Rabin. Michael Rabin, 14-year-old violinist, is the son of George Rabin, violinist of the Philharmonic-Symphony. Jean Casadesus, who with his father and mother, was introduced to the orchestra's audience this season in the Bach Triple Piano Concerto, will be a soloist in 1951-52. Leonard Rose, who leaves the orchestra for a concert career at the end of this season, will return as a soloist.

The complete list of instrumental soloists is: pianists, Gina Bachauer, Jean Casadesus, Robert Casadesus, Aldo Ciccolini, Clifford Curzon, Rudolf Firkusny, Frank Glazer, Nicole Henriot, Myra Hess, Grant Johannesen, Constance Keene, Oscar Levant, William Masselos, Hortense Monath, Guiomar Novaes, Rudolf Serkin, Artur Schnabel and the duo pianists Whittemore and Lowe; violinists, Zino Francescatti, Heifetz, Frances Magnes, Nathan Milstein, Erica Morini, Michael Rabin and Isaac Stern; cellists, Gergor Piatigorsky and Leonard Rose.

Plan Musicians' Retirement Trust

MIAMI.—The board of trustees of the Musicians Club of America, and Bertha Foster, its founder-president, have announced a plan to found a musicians' retirement trust, to which contributions, royalties, grants and bequests may be made, in order to develop and carry on the work of the organization. The club is completing plans for a national drive for professional and associate members and for the collection of funds for the retirement trust. Among groups which have recently started campaigns for their members to join the organization are the National Federation of Music Clubs, Mrs. Royden J. Keith, president, and the National Guild of Piano Teachers, Irl Allison, president. Both Dr. Allison and Mrs. Keith are trustees of the Musicians Club. Its aims include the providing of a national club for musicians of all ages and for their friends; a haven for aged and retired professional members; a cultural center through presentation of leading artists and organizations, and a "shrine to the great in all fields of music, through gifts and bequests to perpetuate their memory."

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

FCC Plan to Bring Video under Scrutiny

After considerable protest from various sections of the public about the quality of the programs provided by the television industry, the Federal Communications Commission has announced that it will make an inquiry into the sort of shows being staged by video. The government agency stated that it would call representatives of the industry to a conference, but at the time of writing no date had been set for the sessions.

Among the matters which are expected to be taken up are the large number of crime and other violent dramas offered, during hours when children might be expected to be among the audiences; and the fact that the new medium offers little in the way of constructive artistic or educational fare.

One of the indices of public sentiment on the matter is the report brought in recently on the program content of seven video stations in the New York area, prepared and made public by the Joint Committee on Educational Television, which represents a number of prominent educational groups. The period selected for survey was the week beginning Jan. 4 of this year.

This group broke down all programs into 14 classifications, and then selected seven of these which, it contended, might tend to increase the "capacity for reasoned judgment." The latter categories, and the distribution of material found in them, were as follows: (1) news, five per cent; (2) weather, less than one per cent; (3) public issues and their discussion, two per cent; (4) public events, one per cent; (5) institutional programs, one per cent; (6) information, three per cent; (7) religion, one per cent.

This provided for less than 14 per cent of the total content of these particular seven stations during the week in question. The remaining 86 per cent was combined under the heading of "entertainment." It was found that among this the quota of "drama" made up 25 per cent. The percentage of crime plays on video was as high as 10 per cent, according to this survey, but the networks averaged between three and six per cent, while the independent video stations were higher. Six per cent of broadcast time was devoted to Western dramas for adults, again preponderantly by one independent.

GUESTS OF RCA-VICTOR . . . A group at the gala luncheon on Jan. 30 at the Hotel Plaza's Grand Ballroom when the company celebrated the issuing of the "Treasury of Immortal Performances" on the RCA-Victor "45" and Long Playing Records. George Marek, an RCA-Victor official, sits between the widows of two great tenors—l., Countess John McCormack, and r., Mrs. Enrico Caruso.

Music and Dance Quota Sparse

It was reported that, on the four television networks, no program devoted exclusively to the dance was found, though examples of it are seen on a few variety bills from time to time—usually tap and the like, rather than ballet.

The place occupied by music of all sorts is necessarily a large one. But the component of the better symphonic and concert works, operatic excerpts, and of course chamber music, is extremely low.

Though mostly in light numbers, such spots as the Fred Waring Show feature chorus and orchestra. Concert and operatic artists are presented in operetta programs, such as WNBT's Musical Comedy Time, in which tabloid versions of musicals are heard. There are several amateur hours, whose try-outs occasionally give opportunity to "straight" singers and other performers, and of course there are numerous "personality" programs in which artists of the musical world are interviewed by the "emcee" and occasionally receive an invitation to show a brief specimen of their art.

The opening night at the Metropolitan is telecast at great cost, and occasionally an eminent conductor such as Toscanini appears on the screen in some special performance. There is a praiseworthy video opera series being given at about monthly intervals (one hour adaptations) by WNBT. A season ago WCBS-TV also had a series in this field.

As this issue goes to press, an announcement is made of a weekly half-hour series called Opera Cameos, Sundays, at 6, over Channel 11, which will present guest opera artists each week, with Robert Bagar as master of ceremonies, Salvatore Dell' Isola, conductor.

However, for the present, the rest is musically pretty much of a wasteland. Should not some musical organization follow the example of the Joint Committee on Educational TV—analyze the tonal fare offered on the video screen?

TV Films Projected

Six musical film subjects have been released to Sterling Television Company for distribution by Artists Flms, according to an announcement by Paul Lazare, Artists Films president. Personalities appearing in them include Bruno Walter, Thomas Mann, Ruggiero Ricci, Norman Dello Joio, Sondra Bianca, Artie Shaw and Sigurd Rascher. These films have been made with the intention of preserving the work of outstanding musicians and composers of the day.

WNYC to Present 12th American Composers' Series

For the 12th successive year, WNYC's Annual American Music Festival, held annually between Lincoln's and Washington's Birthdays, will focus the radio spotlight on American music and American music-makers. Nineteen free public concerts, and 150 special studio recitals have been programmed for the 11-day series, with more than 200 American composers and artists participating, according to an announcement by Seymour N. Siegel, Director of Radio Communications for the City of New York.

Musical organizations participating include the New York Philharmonic-Symphony, National Music League, Local 802, League of Composers, American Composers Alliance, New York City Opera Company, ASCAP, Musicians' Workshop, Violin, Viola and Violoncello Teachers Guild, National Association of American Composers and Conductors, New Chamber Music Society, Tanglewood Alumni Association, Mu Phi Epsilon, Delta Omicron, National Federation of Music Clubs, and International Society for Contemporary Music.

Music schools to be represented include Juilliard, Mannes, Metropolitan, Manhattan, Greenwich House, Music School Settlement, Henry Street Settlement, American Music, and the music departments of Columbia University, Queens College, Hunter College, Sarah Lawrence, New York University, Brooklyn College, Union Theological Seminary, University of Michigan, University of Southern California, the United States Military Academy at West Point, and Yale University, as well as the New York Public Library.

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Columbia University Festival To Record Selected Works

Columbia University's Seventh Annual Festival of Contemporary Music, sponsored by the Alice M. Ditson Fund, will have a change of procedure this year, according to announcement from the University's department of music. Instead of a series of concerts, the festival will consist of a recorded program of works selected from the concerts of the first six festivals.

The plans are to record two symphonies and a group of chamber works in a series of festival recordings, which will be presented to educational institutions throughout the country. The records will then become available to the public. Announcement of the works selected and organizations to perform them will be made shortly.

Works commissioned by the Alice M. Ditson Fund during its ten years of existence have included three symphonies which received the Critics Circle Award —Symphony No. 2 by Walter Piston, Symphony No. 2 by Wallingford Riegger, Symphony No. 2 by Roger Sessions, a Pulitzer Prize work, The Canticle of the Sun for chorus and orchestra by Leo Sowerby, and Menotti's opera The Medium. Included also in the Fund's bestowals have been fellowships, scholarships and awards given to composers, conductors, and others, and support to various musical projects. The Fund assisted in the production of eight operas at Brander Matthews Hall—Benjamin Britten's Paul Bunyan; Virgil Thomson's The Mother of Us All; Menotti's The Medium; Wagenaar's Pieces of Eight; Lockwood's The Scarecrow; Luening's Evangeline; and Bacon's A Tree on the Plains and A Drumlin Legend.

IN PIANO SERIES . . . Felice Takakjian is featured in "Concerts in Miniature" on Sundays (5:30 p.m.) on WFUV-FM, Jan. 7 through Feb. 25. Besides her recital engagements, Miss Takakjian is assistant to her teacher, Prof. Angela Weschler, New York College of Music.

RADIO NOTEBOOK

Puccini's Gianni Schicchi was presented by NBT in its series of video operas, Feb. 11, with Walter Herbert in the title role, Virginia Haskins as Lauretta and Robert Marshall as Rinuccio.

The Hampton Institute Choir of 40 singers gave a Lincoln's Birthday program, WQXR, Feb. 12 (8:05 to 9 p.m.).

WNBC is using a double parabolic "mike" to pick up the Boston "Pops" concerts on Monday nights, at 10, under Arthur Fiedler's baton.

Folkways Disc Album Issued

Already previewed over NBC, with singer and instrumentalists on TV, the new Folkways disc, All Day Singin', of rare Creole airs and North Carolina Ballads offers considerable interest, as none of the numbers has been previously recorded. Adelaide Van Wey is the singer, with Don Romeo and Robert N. Hill supplying the delightful accompaniments of guitar and zither. The recording is excellent, the balance of voice and instruments and the clarity of utterance are outstanding. Miss Van Wey uses her deep contralto voice, with its rich timbre and unusually wide range, colorfully in depicting the mood values of each folktune. On one side of the platter are the Lousiana Folk Songs (Creole); Tan Patate, La Tchuite, suggestive of the Bamboula dance rhythm and translated When your potato's done, it's time to eat it; Fais Do Do, a lullaby; En Avant Grenadie, an unusual, martial note, though said to have served on occasion as a Funeral March; Mon Cher Sabin, a romantic narrative concerning Sabin and Rosalie; Gue, Gue Solingaie, a poetic dreamland lullaby. The Carolina mountain tunes include the bright All Day Singin'; The Cheat Birdie with the Coal Black Hair; and The Blackbird and the Crow. The first three were found by Donald Lee Moore of Brevard, N. C., and the gay lilting final song is from the Marshall Bartholomew collection.

Harry Kaufman, after concluding a tour of the West with Joseph Szigeti, took the plane from Los Angeles to New York to appear on Piano Playhouse (ABC network) and to give concerts with Mr. Szigeti in the East.

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Monteux Returns to The Boston Symphony

By Jules Wolffers

BOSTON. — A triumph marked the return here of Pierre Monteux to lead the 13th pair of Boston Symphony programs after an absence of 26 years. Opening with the Wagner Overture to The Flying Dutchman, and the Beethoven Fourth, he immediately demonstrated his authority and control. The concert was climaxed by his magnificent work in Stravinsky's Le Sacre, which he first introduced to Boston hearers, and which again called forth torrents of applause.

Charles Munch returned the following week with Ruth Posselt as soloist in two Boston Symphony premieres — the Violin Concerto of Jean Rivier, and the Baal Shem Suite with the Bloch orchestration. Miss Posselt played both works extremely well, with appropriate emotional content for each work. The Concerto is a pleasant and ingratiating composition of lighter sort. Bloch's fine pieces gain from the effective scoring of the original piano accompaniment. Rameau's "Dardanus" Suite opened the program, and a revival of the Dvorak Symphony No. 4, unheard here for many years, closed the enjoyable list. Mr. Munch's interpretation of the Symphony made the dulled colors glow again, but there is no doubt that the music deserves its obscurity.

Novelties by Zimbler Group

Boston's exciting new group, the Zimbler Sinfonietta, which created so much interest last year, and which is now issuing records for Decca, maintained its high standard for its second program of this season's Jordan Hall series. The well-balanced list included the Brandenburg No. 2; the first Boston hearing of Martinu's Sextet for Strings; another Boston "first" in the Villa-Lobos Bachianas Brasileiras No. 5, for eight cellos and soprano; and the Tchaikovsky Serenade for String Orchestra. Phyllis Curtin scored as soloist with practically the entire cello section of the B.S.O. in the evocative Villa-Lobos work. Messrs. Zazofsky, Kornsand, de Pasquale, Cauhape, Mayes and Zimbler gave the fine Martinu score a satisfying reading.

Notables in Recitals

Among the recitalists, Jan Peerce did so well before a capacity Aaron Richmond house that he was immediately re-engaged for another concert, which was in turn immediately sold out! . . . At Symphony Hall, Heifetz played beautifully for the Richmond Celebrity Series, but a few flaws in an otherwise impeccable performance made one realize the wisdom of the artist's announced plan to take a temporary holiday. Emanuel Bay was his able accompanist. . . . Erna Berger gave Statler Morning Musicales listeners a very fair sample of her unusual coloratura work, with Edwin McArthur supporting at the piano. The Boston School of Occupational Therapy benefit was a credit to all concerned. . . . Splendid work also marked the visit of the St. Olaf Lutheran Choir, Olaf C. Christiansen directing, at Symphony Hall. The a capella group sang with utmost precision and devotion.

At the Boston Conservatory Auditorium, the harpist, Marcel Grandjany, was on stage through all of the Conservatory String Quartet program with the exception of the round-robin quartet that Rimsky-Korsakoff, Liadoff, Borodin and Glazounoff wrote on the name Belaieff. The harpist gave convincing proof of his excellence.

Plan Community School Meet

The annual conference of the National Guild of Community Music Schools will be held in New York on Feb. 23, 24 and 25. In addition to the regular closed meetings for delegates three sessions will be held open to the public. On the evening of Feb. 24 an Inter-School Concert by students is scheduled for Turtle Bay Music School; and in the morning and afternoon there will be panel discussions, the first on The Parent and Adult Student in Community Music School, Chairman, Mabel B. Worth, executive director, All-Newton Music School, Newtonville, Mass., and speakers, Edith Otis, music director, Brooklyn Music School, as well as a parent, an adult student and a teacher; the second on Music in Adult Education, chairman, Helen Rice, executive secretary, National Association of Amateur Chamber Music Players and speakers, Mark A. McClosky, director, division of Community Education, Board of Education, David Randolph, radio commentator, lecturer and conductor, Willard Rhodes, associate professor of music, Columbia University, Katherine Ellis, administrative associate, Juilliard School of Music, and Ruth Kemper, assistant director, Turtle Bay Music School.

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Detroit to Mark Its 250th Anniversary

By Marion Gerhardt

DETROIT.—Plans are under way for the celebration of Detroit's 250th Anniversary, and music is to play an important part in the festivities. There is to be a series of concerts; as we go to press, we understand Serge Koussevitzky and Antal Dorati are in the city to attend meetings to culminate plans for the symphony concerts.

Sir Thomas Beecham brought the Royal Philharmonic Orchestra to the Masonic Auditorium and thrilled the capacity audience with their brilliant playing. Encomiums for conductor and orchestra would be repetitious. Detroiters accorded them a standing ovation at the close of the concert.

Little Symphony Heard

After much talk about a symphony orchestra with a name conductor at the helm, 1951 opened and committees of the various factions are still unable to make any definite announcement. The struggling Little Symphony Orchestra is the only organized professional group in this city which continues to carry the banner with the hope that some day in the near future they will again be a part of a reorganized and revitalized Detroit Symphony. The opening concert of this small group was important socially and artistically and a large, enthusiastic audience of loyal supporters applauded the playing of Tossy Spivakovsky, violinist, and the orchestra.

The Women's Symphony Orchestra, under the expert guidance of Victor Kolar, has made great strides this season. Their sponsoring organization, The Tuesday Musicale, with a special symphony board headed by Mrs. Vernon Venman, has made it possible to add several professional players, and changes were made in some sections which resulted in better tonal balance. It was inspirational for this comparatively new orchestra to have as their soloist Georges Miquelle, cellist, again giving one of his most artistic performances of the Saint-Saens Concerto.

News of Musicians

Robert Hernried, of the faculty of Detroit Institute of Musical Art, was recently honored by the Egyptian State Radio in Cairo, which broadcast a talk on this composer, followed by the performance of five of his instrumental works. The first hearing of several of Prof. Hernried's Christmas Choruses was given during the holidays in Pattanaked, Shertalley, India. . . . Suzanne Der Derian, soprano, now under the New York management of Berenece Kazounoff, is being heard in various parts of the country. Her recent concert schedule kept her shuttling from east to midwest by air to meet a closely booked series of concerts, among them an appearance before the Tuesday Musicale in which she presented a group of Spanish songs with beautiful tonal color and good diction. . . . Julius Chajes, composer and pianist, and the director of the music department of the Jewish Community Center, was recently honored at a dinner for his many achievements and contributions to the musical activities of Detroit. He is a leader in the Hashofar Society for the Advancement of Jewish Music, which recently presented Israel Baker, violinist, and Yaltah Menuhin, pianist, in a program of compositions by Erich Zeisl, Ernest Bloch and Mr. Chajes.

AT "BAL DES ARTS" . . Joseph Floch, painter, and the pianists Lilian Kallir, Piero Weiss and Seymour Lipkin in festive mood, in Paris last summer.

Bolvig and Turner Appear

Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, were heard on Feb. 3 in a special program over WNYC, sponsored by Mu Phi Epsilon. On Feb. 15 at Carl Fischer Concert Hall, the two offer a recital over the same station as part of the Annual American Music Festival. Miss Bolvig and Mr. Turner present their annual spring concert in this auditorium on March 11, for which they are assembling an "all-request" program of selections they have performed over the radio, on the concert stage and in oratorio. Later they will give joint programs in Elmira and Binghamton, N. Y. Besides their concert activities, Mr. Turner is a soloist at the Incarnation Lutheran Church in Brooklyn, and Miss Bolvig teaches a limited number of piano students.

Cosmopolitan Symphony Concert

The Cosmopolitan Symphony, Everett Lee, conductor, will give a concert in the Great Hall of City College, New York, with Carol Brice as guest soloist in Falla's El Amor Brujo, on Sunday evening, March 4, under the auspices of Grace Congregational Church.

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PASSED AWAY

ERNEST HUTCHESON, 79, noted pianist, and president emeritus of the Juilliard School of Music, died at his home in New York on Feb. 9. He had long been one of the outstanding concert artists and pedagogues of this country, though born in Carlton, a suburb of Melbourne, Australia. At the age of five he began his musical study with Max Vogrich, being gifted with absolute pitch. Shortly afterward he made a tour of his native country as a child prodigy. He continued his studies at the Leipzig Conservatory under Reinecke and Jadassohn, where he was graduated in 1890, then came under the tutelage at Weimar of Stavenhagen, who had studied with Liszt. For the next decade he continued his study of various phases of the piano and its literature, and in 1900 toured Germany, England and Russia. In the fall of 1912 he undertook his second European tour, which was received with marked critical approval. Mr. Hutcheson's repertoire was extensive, including some 25 piano concertos; he was the first to give a series in 50 broadcasts, and on one occasion, in 1915, he played in one concert Liszt's E flat, Tchaikovsky's B flat minor and MacDowell's D minor.

After his arrival in America in 1900, he directed the piano department at the Peabody Conservatory in Baltimore until 1912, when he resigned to give more time to concerts. After 1911 he headed the piano department of the Chautauqua Institution. From 1927 he was the dean of the Juilliard Graduate School, and from 1937 to 1945 served as its president. Despite his retirement he continued to teach at Juilliard and privately.

Mr. Hutcheson had served as president of The Bohemians, and was associated with the Metropolitan Opera Association. In 1939 he had been decorated with the French Legion of Honor as a Knight. He composed symphonic and piano works, wrote Elements of Piano Technique, a Guide to the Opera, and a treatise on Strauss' Elektra. His wife, the former Baroness Irmgart Senfft von Pilsach, died several years ago. He is survived by two sons, Arnold T. and Harold R., and four grandchildren.

DOROTHY SPEARE, author and opera singer, died in Boston on Feb. 4. A graduate of Radcliffe, she wrote a number of popular novels, including Prima Donna, which was adapted for the motion pictures as One Night of Love, in which Grace Moore starred. Miss Speare studied singing with Jean de Reszke and made her operatic debut in France and Italy, and in 1927 appeared in Mignon in Washington, then fulfilling concert and operatic engagements for several years. Since 1949 she has been associate professor of creative writing at Boston University.

EASTWOOD LANE, 71, composer, died in Central Square, N. Y., on Jan. 22. Born in Brewster, N. Y., Mr. Lane had lived in New York for many years and from 1914 to 1925 was assistant director of the concerts at Wanamaker Auditorium. Among his works were the tone poem, Sea Burial; a ballet, Boston Fancy; Adirondack Sketches, Sleepy Hollow Suite and Here Are Ladies; music for two pantomimes, Abélard and Héloïse and A Caravan From China Comes, and a number of songs. He was a member of ASCAP.

BALBINA BRAININA, concert pianist, died in New York on Jan. 27. Born in Russia some forty years ago, she studied at the Moscow Conservatory with Karl Kipp and later in other countries with Wanda Landowska and Ignace Paderewski. She concertized widely in Europe and was soloist with leading orchestras in Holland, France and Switzerland. Miss Brainina came to the U. S. in 1937 and made an appearance as soloist with the New York Philharmonic-Symphony Young People's Concerts under Ernest Schelling. In 1942 she returned and took up residence here, becoming an American citizen. She was soloist with the Philharmonic-Symphony at the Lewisohn Stadium under Golschmann last summer, had appeared with players of this orchestra at the Saratoga Festival under Charles Adler, and was to have given her fourth Town Hall recital on Feb. 14.

COUNTESS MARIE MANICE MERCATI, 82, patron of music, died in New York on Feb. 4. The widow of Count Alexander Mercati of Greece, she was one of the originators of the Lewisohn Stadium Concerts, was active in the sponsorship of the Metropolitan Opera, the League of Composers, Ballet Associates of America and a member of the board of directors of the New York Philharmonic-Symphony.

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Willy Frey, Violinist, Now Resident in Boston

Willy Frey, noted European violinist, after stirring experiences in Germany and later in Japan, where he befriended many servicemen from the United States and gave concerts for the Allied forces, has taken up residence in Boston

He began his musical education in Kielce, Poland, at the age of eight, taking lessons from the concertmaster of the military band attached to the Austrian troops which were then occupying the town. Later he studied in Warsaw, Leipzig and Berlin, having among his teachers Mikjailovicz, who taught Bronislaw Huberman; Hans Sitt, and Willy Hess. Frey's graduation from the Berlin Hochschule fuer Musik was crowned by his winning of the Mendelssohn Prize in a contest among all pupils educated in State Academies throughout Germany.

In the following years Mr. Frey gave recitals, toured Europe and served as concertmaster in various orchestras conducted by George Szell, Leo Blech, Manfred Gurlitt and Max Reinhardt. In 1934, when Hitler restricted activities of Jewish artists, Mr. Frey became the first concertmaster and a soloist with the Orchestra of the Jewish Cultural Bund, under the baton of Joseph Rosenstock, now a conductor with the New York City Opera.

The rest of the story he told recently to an interviewer on his arrival. The Freys decided to leave Germany as Nazi cruelties grew, and at the suggestion of a Japanese classmate of the violinist at the Berlin Hochschule, they chose Japan and began the task of securing visas from the Lithuanian, Russian, Chinese, Iceland and Japanese consulates. The Germans permitted them to take with them only what they could carry—some instruments, clothing and ten marks apiece. The couple made their way across Siberia in the bitter winter season, to Moscow and then went on to Manchuria and Korea, finally reaching Tokyo.

Experiences in Japan

Upon his arrival in Japan, Mr. Frey secured a teaching post at the Imperial University of Music in Tokyo. With his academic duties and his work with the Nippon Philharmonic, he started to rebuild his career. Then came the Japanese alliance with the Axis, and the conditions which they had travelled 15.000 miles to escape beset them again. Government decrees first curtailed their professional activities and then evacuated all foreigners from Tokyo. When the Freys were on the verge of being interned in a concentration camp, the war ended and the Allies took over the government of Japan.

With the Occupation, Mr. Frey was restored to his prominent position in the music world, and resumed his concerts with the Nippon Philharmonic, playing for both Japanese and Allied forces. To the many Americans who came backstage to meet him, he extended cordial invitations to visit his home, and from these contacts grew many warm friendships.

The hospitality which the Freys showed these servicemen far from home is responsible for their being in America today, for one of the many Yanks who became a regular visitor to the Frey household kept in touch with them and recently arranged for them to come to this country.

Today Willy Frey is building a career for the third time on a new continent.

NFMC Biennial Plans

The National Federation of Music Clubs has been assigned a special train by the Chicago and North Western Railway and Union Pacific Railroad to take members to the 26th biennial convention in Salt Lake City, Utah, May 13-20. The train, called the Biennial Special, leaves Chicago on the evening of May 10, and goes direct to Salt Lake City. Members starting from other points may join the train at Omaha or Cheyenne. Arrival in Salt Lake City is scheduled for the morning of May 12. For the days immediately following the convention ,two tours are available—one, a trip to the Northwest and the Canadian Rockies; the other, to the Royal Gorge, Colorado Springs, Denver, Kansas City and St. Louis, from whence the tour may be extended or routed direct to the home cities of individual members. Also, three return routes include California, the Grand Canyon and Carlsbad Caverns. Full information may be obtained from Miss Julia E. Williams, Chairman, Transportation Committee, 1300 Broome St., Wilmington 6, Del., or 407 Bellevue-Stratford Hotel, Philadelphia, Pa.

Youth Concert Head in U. S.

René Nicoly, founder and director of Musical Youth of France, is on a three months tour of the United States, under the auspices of the Department of State's program for the exchange of persons. He is visiting schools and organizations which specialize in the training and sponsorship of young musicians with the purpose of establishing contacts with such institutions in order to further Franco-American cooperation in musical education and the exchange of young artists. Arriving in New York late in January, Mr. Nicoly has visited Philadelphia, Boston and Rochester, N. Y., and after February 18 his itinerary lists Cleveland, Ann Arbor, Chicago, St. Louis, San Francisco, Los Angeles, New Orleans and Washington.

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NEW YORK CONCERTS

CARNEGIE HALL

Boston Symphony, Charles Munch conducting, Jan. 20, A.—A delightfully blended and balanced performance of the Haydn Symphony No. 103 opened the program, stressing the musical content rather than brilliance of external garb.

Ravel's Rapsodie Espagnole, for which Mr. Munch with his long French experience is more than usually well equipped, seemed to be sheer sorcery of colors and nuances; the whole score took on new aspects in this striking interpretation.

A spirited and exciting presentation of Berlioz' Symphonie Fantastique, somewhat leisurely in the slow movement but making up for this in the two closing sections, ended the program. F. A. K.

New York Philharmonic-Symphony, Bruno Walter conducting, Jan. 25, E.—The second concert of the Brahms Cycle opened with the Variations on a Theme by Haydn, and the Symphony No. 3, in F major. The reading of the latter work was one of the most moving experiences of this or any season. Mr. Walter's interpretation had grandeur, a tenderness and warmth achieved only after years of selfless devotion to art.

Clifford Curzon, playing the Concerto in D minor for piano and orchestra, was at one with the conductor in the interpretation of this "symphony with piano obbligato." Unusual sensitivity and technical prowess marked his performance. The introspectiveness of his reading and his colorful touch contributed moving beauty to the adagio. H. W. L.

Feb. 1, E.—The third evening of the Brahms Cycle by Walter and the Philharmonic opened with the Academic Festival Overture. Rising from the pianissimo beginning of the strings to the apotheosis of the Gaudeamus Igitur, it was a glorification of the exuberance of youthful university life of yesteryear. The Double Concerto for Violin and Cello in A minor, with John Corigliano and Leonard Rose as soloists, formed the lyric middle section of the program. The splendid performers, together with the delicately shaded orchestral accompaniment, made this interpretation a delight. The preponderance of Rose's tone was perhaps justified by the design of the score, which gives the cello the leading role in this symphonic concerto. The Symphony No. 2, in D major, had a performance of remarkable depth and beauty. H. W. L.

RALPH PIERCE, California pianist, will be heard in his fourth New York recital at Town Hall, Feb. 22, his program including Five Piano Pieces, op. 23, of Schoenberg, which he will play at the composer's suggestion.

Philadelphia Orchestra, Alexander Hilsberg conducting, Jan. 30, E.—Rudolf Firkusny was the soloist in Beethoven's Piano Concerto No. 3, in C minor, with the Philadelphians under Alexander Hilsberg. The rendition was masterly in the technical sense, but the artist's interpretation did not bring to life all the musical content of the work. The orchestra did better in conveying Beethoven's genius to the listener.

The central work of the program in every sense was Brahms' Symphony No. 2; here the ensemble excelled in bringing out not only all the details, but the great melodic lines under Hilsberg, an inspiring interpreter. He and the orchestra were equally brilliant in the opening number of the program, Schumann's Manfred Overture. F. A. K.

Pierre Luboshutz and **Genia Nemenoff,** Jan. 21, E.—The large audience was rewarded with an evening of refined and cultured music-making of high order. After an excellent transcription of a Bach Sicilienne by Maier, Mozart's Sonata in D major received a delightful and stylistically impeccable interpretation. Brahms' Variations on a Theme by Haydn was heard in a delineation which stressed its lyrical beauties rather than dramatic possibilities. Rieti's Suite Champêtre, three harmonically refined movements of different character, gave the duo-pianists opportunity for realizing each detail effectively. As the *clou* of the evening came Pierre Luboshutz's Fantasy on Johann Strauss' Fledermaus, using with imagination and resourcefulness the delightful waltz tunes, to make a paraphrase abounding in technical brilliance and musical appeal. Three encores followed. H. W. L.

Berl Senofsky, Jan. 26, E.—The violinist's program included the Sonatina in D of Schubert, the E major Partita for unaccompanied violin of Bach, the Suite Italienne of Stravinsky, arranged by Dushkin, the Sonata of Debussy, and caprices of Wieniawski, Quiroga, and Paganini, and closed with a fantasy on music from Bizet's Carmen by Waxman. Mr. Senofsky presented his offerings with technical sureness and an agreeable, full tone; his reading of the little Schubert work demonstrated these qualities, especially in the andante movement. But he projected only a small degree of musical interest in much of his program. E. S. B.

Maryla Jonas, Jan. 27, E.—Indisposition caused curtailment of part of the artist's program, which included Bach's Italian Concerto and a chorale-prelude arranged by Busoni, the Consolation, op. 62, of Dussek, Schumann's Carnaval, and a Chopin group. Miss Jonas was forced to cut short the Schumann work, but not before she had managed to rescue the part she played from the shadow that the interpretive ineptitude of many others has cast over it of late. The pianist recovered sufficiently to present a portion of her Chopin group after in-

termission; these were played with a loving touch and a phrase-rubato sufficiently fascinating to merit discussion by itself at a more fortunate occasion for the artist. For the moment, one must note that her perusal of Chopin's B minor waltz owned especial persuasion. E. S. B.

Nikita Magaloff, Jan. 28, E.—Through his exceptional seriousness and intellectual devotion, and in spite of a hard tone, the pianist revealed the different styles of the Bach-Busoni Toccata and Fugue in D minor, the Beethoven Sonata, op. 111, the Ravel Toccata, and most of the twelve Chopin Etudes from opus 10. He often disclosed a fine facility in the Etudes and a knowledge of their sad or tragic aspects, though details were occasionally obscured in Nos. 1, 3, 7, 11 and 12. His reverent and literal interpretation came close to the celestial message of the finale of the Beethoven. But erratic tempi occurred in the first movement, and unnecessary retards and pauses in the Mozart "Duport" Variations. Ernesto Halffter's brief Sonata in D, fluent and romantic in its conservative rhetoric, received its first American performance. E. B.

Sigi Weissenberg, Jan. 29, E.—Piano playing of refined and musical variety was offered by Weissenberg. After two delightful Duets by Bach, he played six sonatas by Scarlatti and succeeded in giving them appropriate variety in color and touch, so that each stood out as an entity. In Schumann's Fantasie in C major, the youthful artist victoriously surmounted the technical demands, with romantic sweep and lyric beauty in an impressive interpretation. Liszt's Sonata was also projected with technical brilliance and passionate temperament. So great was the enthusiasm that four encores were added. H. W. L.

Nathan Milstein, Jan. 31, E.—In four sonatas by Handel, Bach, Beethoven and Debussy, the perennially youthful violinist captivated his audience. Each work seemed to have been dissected with minute care in order to reveal its innermost secrets. Grace and delicacy marked his playing of the Handel; in the Bach, solidity was uppermost, together with great dexterity in the double stops. Despite an occasional tendency to hurry through the Beethoven, the violinist well sustained the mood of the work. In the sonata by Debussy, there appeared an elfin quality that enticed the listener. The final number was the Saint-Saens Introduction and Rondo Capriccioso, tossed off with a speed that brought a storm of applause. Artur Balsam was a perfect piano associate. S. J. S.

Alexander Borovsky, Feb. 2, E.—Sturdy and mostly bright-hued piano-playing was offered by this sincere, though seldom spectacular musician in a program ranging from Scarlatti and Bach to Prokofieff and Liszt. He featured Chopin's B flat minor Sonata and Beethoven's 32 Variations in C minor. In the latter, much of the dramatic spirit was communicated. The Chopin Sonata emerged as a big structure, yet somewhat too plain for its romantic and melancholy atmosphere. E. B.

TOWN HALL

Leonard Seeber, N. Y. debut, Jan. 20, A.—The pianist opened his recital with a sensitive reading of Mozart's Sonata in D major (K. 576), followed by Schumann's Fantasiestuecke, in which he divulged romantic feeling, despite occasional technical slips. Roger Sessions' Second Sonata closed the first part. The work uses the polychromatic tonal language usual with Sessions and shows his fine craftsmanship. The lyric Lento and closing percussive Misurato e pesante are eloquent sections. Another "first" opened the second half—Isadore Freed's Sonata No. 2. This is a brilliant and effective piece, not wholely original, for it suggests a Liszt influence, but one which progresses through impressionistic effects to a telling climax. Two pieces by Debussy showed the fine colorful touch of the artist to great advantage. The recital closed with a brilliant reading of Liszt's Tarantella. Encores followed. H. W. L.

Nilya Marina, Jan. 23, E.—The Uruguayan pianist, first heard here in 1945, again displayed an adequate technique, a lovely singing tone, and the desire to play in a big and grand manner. Her most persuasive playing was in the Bach-Busoni Toccata, Intermezzo and Fugue in C major. Here she was able to sustain the musical line and build to powerful

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

climaxes in the first and last sections while, the Intermezzo moved along with a depth of feeling that was convincing. Less successful was the difficult Schumann Fantasia; it was over-sentimentalized, note values were distorted, and phrases were pulled out of shape. Mozart, Chopin, Villa-Lobos, Poulenc, Albeniz and an original piece by Miss Marino were also played. R. K.

Albeneri Trio, Jan. 24, E.—The Trio (Messrs. Kahn, piano; Ciompi, violin; Heifetz, cello) presented an all-Beethoven program including the "Ghost" and "Archduke" Trios and the "Kakadu" Variations. Under Mr. Kahn's spirited and precise leadership, very creditable readings were achieved which explored deeply into the master's meaning and intentions. Though there was occasionally an unevenness of tonal balance and color, the evening as a whole revealed the sensitive and understanding musicianship of the ensemble. F. A. K.

Eleanor Stokes, Jan. 25, E.—The program included three Handel airs, the concert aria, Popoli di Tessaglia of Mozart, listed as a probable American premiere, four unpublished Debussy songs, the Romance de Pepita from Pepita Jimenez by Albeniz, three songs entitled 1830 by Castelnuovo-Tedesco, and a contemporary group in English, including the first performance of Just—Spring by John Duke. The artist's smallish voice is reasonably well trained and used with intelligence, making such works as the gentle Bel piacare, from Handel's Agrippina pleasant experiences. The quality most wanting in Miss Stokes' musical projection is a sense of the dramatic, as in Handel's extraordinary O schwarze Nacht from his opera Otto und Theophano, which emerged in a clear and finely chiseled rendition. Brooks Smith provided excellent piano support. E. S. B.

Gina Bachauer, Jan. 26, E.—The Greek pianist, in her second New York recital, brought vitality and variety to readings of Vivaldi, Mozart, Beethoven, Chopin and Stravinsky. Vivaldi's D minor Concerto had thrilling sonority, well-proportioned crescendi and majestic stride. The Mozart G major Sonata sounded delicate and graceful and yet not spineless. Beethoven's A major Sonata, op. 101, was interpreted with warmth and vigor, and with sweetness for its romantic measures. There were rich tones and much passion in Chopin's C sharp minor Nocturne, and, despite a few technical flaws such as excess pedal, grandeur and nobility in the famous A flat Polonaise. A colorful rather than virtuoso reading of the Stravinsky Firebird Suite (Agosti transcription) preceded four encores. All in all, a memorable recital. E. B.

Lotte Lehmann, Jan. 28, A.—Mme. Lehmann, in the first of two recitals, gave a delightfully unhackneyed and notable program of lieder by Schubert, Wolf and Brahms, and a group of rarely heard French lyrics by Reynaldo Hahn. Although the gifted soprano was handicapped tonally by a severe cold, which left her little opportunity for variety or contrast, her seasoned technique enabled her to sing over it to the enthusiastic satisfaction of an appreciative audience. As in her previous New York recitals, the singer demonstrated anew her superb artistry as an interpreter. W. A. T.

New Friends of Music, Jan. 28, 5:30 p.m.—With members of the Loewenguth

Quartet still convalescing from their recent motor car accident, the New Music String Quartet (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; Claus Adam, cello) stepped into the breach. They offered two Haydn quartets (op. 2, No. 4; op. 74, No. 3) and two posthumous Schubert Quartettsätze in C minor from 1820 and 1814. The New Music Quartet excels in subtle delicacy of shadings and admirable precision work. Most of their tones and colors are delivered in subdued restraint and with a purposeful absence of brilliancy. The first violin, however, occasionally overdid this ascetic approach, which resulted in undue prominence of the middle and lower voices. No doubt, this occasional lack of tonal balance within the four parts will be fully overcome in future performances. F. A. K.

Feb. 4, 5:30 p.m.—Music of highest attainments was exhibited during this New Friends concert. Joseph Szigeti, in two Partitas by Bach (No. 1, in B minor, and No. 2, in D minor) for solo violin, played with consummate technical mastery, and musical perception. Especially the famous Chaconne, the last movement of the second Partita, received an interpretation of nobility and clarifying beauty. The Pasquier Trio (Jean Pasquier, violin; Pierre Pasquier, viola; Etienne Pasquier, cello) played four string trios by Haydn. Their tone and interpretative rendition of these works was musically and technically distinguished by beauty of balance, charm and elegance of structural design. The trios performed were those of op. 32 in D major, A major and C minor and the Barytone Trio in C major, op. 82. The audience reacted with great enthusiasm. H. W. L.

William Warfield, Jan. 28, E.—Following a successful tour of Australia and the filming of a new version of Showboat in Hollywood, the young baritone returned for his second concert with another program of unusual musical interest. Opening with works by Hammerschmidt, Handel, Bach and Mendelssohn. Warfield continued with Loewe and Wolf lieder. After intermission he turned to De Bréville and Debussy songs, then to contemporary Americans with first performances in this country of works by Aaron Copland and Howard Swanson.

The impression was again that here is one of our great concert singers of the day. His diction, whether it was in French, German or English, is impeccable and he not only has an understanding of the stylistic and musical idiosyncrasies of each tongue but is able to project them convincingly. However, on this occasion there was a tenseness noted in the voice during the greater part of the program that was undoubtedly due to pressure and over-work. Of the two premieres, Copland's old American Songs were in the typical folksy fashion, I Bought Me a Cat winning highest favor with the audience. Swanson's Cahoots was sensitively constructed and had a haunting quality. Otto Herz was the altogether sympathetic accompanist. R. K.

Little Orchestra Society, Thomas Scherman conducting, Jan. 29, E.—An interesting program presented Telemann's Don Quixote Suite for strings, Mozart's Serenade (K. 388) for eight wind instruments, and Schumann's rarely heard Ouverture, Scherzo, and Finale, op. 52, as well as two first performances. Alfred Uhl's somewhat sombre Introduction and Variations on a 16th Century Theme for strings (1948) and John Lessard's Concerto for winds (1949). Uhl's work has all the characteristics of solid German workmanship and mystical inclination—a cultured and meritorious composition of great seriousness. Mr. Lessard's Concerto is an accumulation of intellectually calculated dissonance effects, the brutality of which is stressed by the undiluted harshness of the scoring for 14 wind instruments. The audience seemed bewildered rather than bewitched by it. The performances by Mr. Scherman and his eight wind soloists were up to accustomed standards and satisfactory for the most part. F. A. K.

Frank Sheridan, Jan. 30, E.—Besides solid interpretive background, Mr. Sheridan has long exhibited the quality of artistic sensitivity. In the D major Toccata of Bach, light, shade and coloring were all present as well as in a probing performance of Beethoven's wonderful Sonata in E, op. 109, and in a beautifully steady reading of the Impromptu, op. 36, No. 2, in F sharp, where the artist reminded us in passing of his excellent all-Chopin program of last season. A charming cameo, the Mendelssohn Song without Words, in A (in a group of three played) drew well-deserved response from the audience, also appreciative of the pianist's power and insight demonstrated in Brahms' Variations on a Theme of Paganini (Book II). The program included virtuosic readings of Prokofieff's Sonata No. 7 and Liszt's Mephisto Waltz. E. S. B.

Winifred Cecil, Jan. 31, E.—An unusual program was given by Winifred Cecil, whose clarity of voice and musicality make her recitals notable. On this evening, the soprano enlisted the New Music String Quartet and Gibner King, pianist, in presenting Italian numbers for voice and instruments, distinguished for artistry, and beautiful in blend and tonal texture. Besides the opening group, with its Respighi and Arnold Fish arrangements, Miss Cecil's program included five Brahms songs and other lieder of Hugo Wolf, Franz Schreker, Richard Trunk, Weingartner and Jensen. An outstanding number was the Ave Maria (Volgarizzata da Dante) for soprano and strings by Verdi, of delicacy and subtle nuance, admirably done by the co-artists and Miss Cecil. Mr. King played fluent accompaniments. M. C.

Noël Murphy, Feb. 2, E.—Theodore Chanler's Eight Epitaphs to poems of Walter de la Mare followed an affecting rendition of airs by Lully and Marin Marais (Air de Persée, by the former, was particularly fine), and confirmed the impression these opening works generated—that the intelligence and sensitivity of the singer more than compensated for a somewhat thin and insecure voice. The Ueber Wildemann of Schubert, and Schumann's Abends am Strand were outstanding among five songs by each composer, impeccably enunciated and projected with understanding. Debussy's Trois Chansons de Bilitis were disclosed with all the intimacy they required. The knowing collaboration of the pianist Libusse Novak made itself felt at all times. E. S. B.

Stanley Hummel, Feb. 3, A.—The pianist, who previously had given his recital in Carnegie Hall, was in excellent form and appeared more at ease under the favorable acoustical conditions of this auditorium. Within his pianistic resources, which are admirable if not on a grandiose scale, Mr. Hummel played intelligently and well. His technic is clean

(*Continued on next page*)

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Soprano

David DAVIS
Violinist

NEW YORK CONCERTS

(Continued from preceding page)

and usually has a balance and style. The best work of the afternoon was displayed in the romantic numbers, especially the Chopin group, where fluency, color and digital skill were at the command of the performer. Despite a certain directness of approach, Mr. Hummel seemed less in tune with contemporary music, illustrated in this instance by the taxing and somewhat ungrateful E flat minor Sonata by Samuel Barber. Other numbers programmed included the Bach-Liszt Fantasy and Fugue; Mozart's Sonata in F; and pieces by Debussy and Kabalevsky. M. C.

Kurt Weill Memorial Concert, Feb. 3, E.—Presented as a memorial to the composer, who died a year ago, the list included excerpts from Knickerbocker Holiday, Street Scene, One Touch of Venus (all musical shows written in America), French Chansons and songs from Mahagonny and an abbreviated version of the Dreigroschenoper, representing his European achievements. These numbers were offered by Victor Clarke, a vocal quartet made up of John Kuhn, Keith Kaldenberg, tenors; Theodor Uppman, baritone, and Roy Urhausen, bass; Nina Valery the incomparable Grete Mosheim, and Inez Matthews. In the Dreigroschenoper, Lotte Lenya-Weill, the composer's widow who had created the part of Polly, Maria Colim, Ralph Herbert, Stefan Schnabel, Herbert Zernik, Dolly Haas, Peter Capell and the quartet were heard with Alfred Goodman and Walter Joseph playing the accompaniments on two pianos. Especially the excerpts from Dreigroschenoper and Mahagonny, two works which established his prominence as an operatic composer in 1928 and 1930, have lost nothing of their bite, meaningfulness and significance. The New York audience of 1951, which filled the house to capacity, reacted with the same relish as did the one attending the premiere in the Germany of the 'twenties. H. W. L.

Erna Berger, Feb. 4.—The noted soprano of the Metropolitan was heard in the first of three recitals, assisted by Aaron Rosand, violinist, and Edwin McArthur at the piano. The program comprised pieces by Gluck and Lotti, a group of Mozart, five Schubert songs, and the arie of Sandrina from Mozart's Gärtnerin aus Liebe. At home on the concert stage as she is in the opera, Miss Berger vocally and in artistic perfection also ranks among distinguished exponents of lieder singing. During the entire program there was never the slightest hint of vocal effort or forcing, and her production was crystalline in its clarity. Her authentic style in the German school is always in complete unity with the mood of the song, whether it is Mozart's Das Veilchen or Schubert's charming Delphina. Mr. Rosand played the violin obbligati excellently, and Mr. McArthur's accompaniments were sensitive and skillful. W. A. T.

TIMES HALL

International Music Lovers' Guild, Jan. 20, E.—Music of some twenty-seven composers was offered by the director of the Guild, Ernst Fischer, baritone, and four other soloists, Marion Adams, Eva Bober, and Kathryn Cavanaugh, sopranos, and Stanley Porter, baritone. Mr. Porter used his naturally rich voice to less than satisfactory musical advantage in It Is Enough from Mendelssohn's Elijah. Professional quality of technique and musicianship were shown by Miss Bober, whose small voice was used to good effect in Brahms' attractive Vergebliches Ständchen and in the always affecting Bachianas Brasileiras No. 5 of Villa-Lobos. She was joined by Mr. Fischer in a workable traversal of La ci darem la mano, from Don Giovanni of Mozart. D. T.

GIVES PREMIERE . . . Alice Sirooni, young American pianist, will include the first performance of John Haussermann's Six Symphonic Preludes in her program at Town Hall on March 11.

Doris Davis, Jan. 21, A.—Miss Davis presented a program, well chosen and pleasing, in five languages. Singing with true pitch, the contralto achieved her best musical moments in four Brahms songs. Her voice was most flexible and tonally smooth in this group, where technique and interpretation were employed with good results, whereas two Bach numbers proved too demanding in their sustained phrases and runs. The aria from Tchaikovsky's Jeanne d'Arc was also given. Cimara and Respighi works and five songs in English did not attain the expressiveness of the best moments of Miss Davis' recital, exhibiting a need for further work on tone projection and diction. Fritz Jahoda accompanied. B. W. C.

Donald Betts, N. Y. debut, Jan. 30, E.—Mr. Betts showed promise for the future. His mastery of the keyboard is still limited; so is his expressive capacity and musical penetration of the works he is offering. On the credit side are remarkable temperament and an apparent urge to express himself. The program consisted of pieces by Schumann, Prokofieff, Chopin, Liszt and Debussy, and introduced Sketches on a Life Cycle of his own composition, which confirmed the impressions gained from his pianistic performance. The draft board had deferred Mr. Betts' call to enable him to give this recital. It is hoped that he will be heard again after the emergency, when the preparation of his recital will not have to be done under pressure and emotional strain. F. A. K.

Beth Miller, N. Y. debut, Jan. 31, E.—Miss Miller, Nebraska-born, and a pupil of Josef and Rosina Lhevinne, is a graduate of the Eastman School, of Juilliard and the Casadesus' courses at Fontainebleau. She commands a sound, occasionally even brilliant technic and competent musicianship. Her most convincing strength is in lyrical romanticism. On the debit side there is still, at present, a certain dryness of touch and delivery as far as Bach and Mozart are concerned, and an inclination to force more volume

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in *forte* passages than the instrument and the feminine physique are willing to yield. Her program, which included Liszt's B minor Sonata and Ravel's Gaspard de la Nuit, in addition to the Bach Chromatic Fantasy and Fugue, was too ambitious to permit economical distribution of all her qualities. F. A. K.

Richard Carter, Feb. 1, E.—The artist's program spanned three groups, the first of English, Scotch and Irish ballads, the second, American, and the third, folk and work songs of this country. Mr. Carter has a pleasant informal manner appropriate to this type of offering, and marked clarity of diction. His voice is of good natural quality, not highly trained, but meeting the demands of the occasion, despite some unnecessary high notes at the end of several pieces. He preceded many of his numbers with explanatory comments, delivered briefly, with dramatic effect. The instrumental background was skillfully provided by Gerald Silverman. D. B.

Elliot Magaziner, N. Y. debut, Feb. 2, E.—The highly gifted young American violinist presented an interesting program, containing Mozart's Sonata in B flat (K. 454), Berezowsky's Concerto, op. 14, Saint-Saëns' Fantasie for Violin and Harp, and Glazounoff's Concerto in A minor. Usually he produced a tone of moderate size, clear and resonant throughout its range, and particularly warm at the full. His technique proved generally very dependable. Though he sometimes neglected nuances in a difficult passage or a less stirring one, he made certain melodies sing out freely and boldly, as in the Glazounoff. The skilful harpist, Abraham Rosen, assisted in the Saint-Saëns Fantasia. The reliable pianist, Leopold Mittman, accompanied in the other works. E. B.

CARNEGIE RECITAL HALL

Dorothy Egen and **Ross Lynch,** Jan. 20, E.—In a contralto and basso joint recital, both Miss Egen and Mr. Lynch disclosed understanding of their program material, generally good sense of style, and careful preparation. Each sang an enjoyable variety of classic airs, lieder and operatic arias. Miss Egen's voice is rich and strong; with a little more freedom in projection she should be able to express fully the interpretative aspects of her numbers. Mr. Egen sang with smooth facility and showed an excellent range. After a duet from La Gioconda, the second half of the program continued with Il lacerato spirito, from Verdi's Simon Boccanegra and several solo numbers in English for the bass and a group of Fauré and English songs for the contralto. Stuart Ross was the fine accompanist. M. C.

League of Composers, Jan. 21, E.—The League opened its evening of contemporary music with Priauix Rainier's String Quartet, played by Joyce Flister, Mark Gottlieb, violins; Ralph Medelson, viola, and Charles McCracken, cello. It is an effective work, drawing from many sources and influences. Paul Nordoff's Six Songs to Poems of E. E. Cummings followed. Nan Merriman was the effective and musicianly interpreter of these works, which are written by a knowing musician but suffer from a certain sameness. Will Hudson was represented by his Piano Sonata, played with excellent

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

technical equipment and understanding by Richard Baldwin. Maxim Schapiro played a telling performance of Milhaud's Second Sonata for Piano. The concert closed with Roger Goeb's Septet for Brass instruments performed by the New York Brass Ensemble, Samuel Baron conducting. H. W. L.

Haussermann Works in Concert

An interesting concert presenting the principal works of John Haussermann, American composer, completed between the years 1935 and 1950, was given in Times Hall on Sunday evening, Feb. 4. One of the chief factors contributing to the success of the evening was Mr. Haussermann's happy selection of admirable musicians as interpreters.

The program began with his Piano Quintet, op. 11, and the String Quartet, op. 14, played by the New York String Quartet (Robert Whiteman and Albert Weintraub, violins; Sol Montack, viola, and Jack Yablokoff, cello). Jeanne Rosenblum, who was pianist in the Quintet, also performed with Frances Blaisdell, flute, and Heinrich Joachim, cello, in Suite Rustique, op. 13. Lucie Bigelow Rosen and the New York ensemble were heard in the Improvisata for theremin and strings, op. 39. The program concluded with three Divertissements for string quartet, op. 21.

Mr. Haussermann's music revealed artistic sincerity and communicative quality. He writes with imagination in the treatment of his themes, and possesses a decided lyrical gift, used to advantage in fashioning melodies, harmonies and color effects. Perhaps the outstanding offerings were the opening Piano Quintet and the final three Divertissements, in which his thematic invention and structural skill were shown to particular advantage in variety of style, imaginative beauty and rhythmic vivacity. W. A. T.

ISCM Concert Gives Premiere

The first seasonal concert of the International Society for Contemporary Music, U. S. Section, held at the Juilliard School of Music on Jan. 25, offered the premiere in this country of Luigi Dallapiccola's Three Songs in Captivity, set to Latin texts, and scored for chorus, two pianos, two harps, and percussion. The orchestration of these partly atonal works was particularly expert, and they were sung with considerable effect by the Juilliard Ensemble under the direction of Frederic Waldman.

Also on the program were Ernst Krenek's Fourth Piano Sonata, a work in advanced idiom, constructed with skill but rather barren of emotion, played ably by Edward T. Cone; Stravinsky's Three Pieces for Clarinet, superbly performed by Reginald Kell, who mastered all of their wry and perverse quality; and Edgar Varèse's Ionisation, for percussion ensemble, one of the pioneer scores in dissonantal style of several decades ago, which was played twice to added applause. T. F.

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Cesare Siepi, basso of the Metropolitan Opera, has signed a three-year management contract with André Mertens of the Mertens and Parmelee division of Columbia Artists Management.

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Loewenguth Quartet and Marisa Regules Resume Tour

Alfred Loewenguth, Maurice Fueri and Pierre Basseux, members of the Loewenguth Quartet of Paris, and the Argentine pianist Marisa Regules, all of whom were injured in an automobile accident near Rochester, N. Y., on Jan. 15, will resume their concert tour on Feb. 26 with their scheduled appearance at Sumter, S. C. Roger Roche, viola player of the quartet, who was seriously injured, is out of danger and his condition is steadily improving, according to word from the management, but he will be unable to join them for some time.

The auspices engaging the quartet with Miss Regules are presenting a quartet of two violins, cello and piano instead of the original quintet. Suitable substitutions have been arranged by Columbia Artists Management for all engagements through Feb. 25. A New York recital in Town Hall by the quartet on Feb. 1 and a piano recital there by Miss Regules on Feb. 4 had to be cancelled. In some cases concert dates have been postponed until later in the season.

The Loewenguth Quartet of Paris arrived in New York on Jan. 2 to begin a sold-out tour of 92 engagements throughout the United States and Canada. Most of their concerts included Miss Regules as assisting artist. They had completed the first ten days of their tour and were on their way from a concert in Mechanicville, N. Y., to an engagement in Buffalo when the private car in which they were traveling skidded on the icy highway and collided with a truck. All of the artists were injured and were taken to the Park Avenue Hospital in Rochester for treatment. Miss Regules, Mr. Basseux, Mr. Fueri and his wife Marie Fueri, also injured, were able to leave the hospital recently. Mr. Loewenguth and Mr. Roche are still under treatment there.

The Loewenguths are believed to play the only complete quartet of Amati instruments extant. Only the viola was damaged in the accident, and it is believed that it can be repaired so that its tonal qualities will not be altered.

Acquires Rare Cello

Richard Kaye, who made his Town Hall debut on Dec. 28, has purchased a Goffriller cello made in 1705. Mr. Kaye studied with Lieff Rosanoff, held the Duke Ellington Scholarship at the Juilliard School of Music, was a member of the Juilliard Orchestra under Edgar Schenkman, Serge Koussevitzky and Dean Dixon; and served as first cellist of the student orchestra at Tanglewood, Mass., in 1946. Head of the cello department of Williamsburg Settlement, Mr. Kaye was formerly a member of the Baroque String Quartet, and with them made discs for Period Records. He has been heard in recitals at the Brooklyn Museum, and broadcast over WNYC.

Riemenschneider Memorial

BEREA, OHIO — Friends and patrons of the annual Bach Festivals of Baldwin-Wallace College have established the Albert Riemenschneider Bach Festival Endowment Fund in memory of Dr. Riemenschneider, for half a century director of the college's Conservatory of Music, and founder of these festivals. A goal of $50,000 has been set for the fund, and contributions may be mailed to Harold Beyer, Treasurer, Baldwin-Wallace College, Berea, Ohio.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. New York Philharmonic-Symphony, Leonard Bernstein conducting, William Kapell, pianist, soloist, CH, E; Sylvia Heschel, pianist, TH, E; Richard Kennedy, tenor, TiH, E.

Feb. 16. New York Philharmonic-Symphony, Leonard Bernstein conducting, William Kapell, pianist, soloist, CH, A; Schola Cantorum, CH, E; Lotte Lehmann, soprano, TH, E.

Feb. 17. Boston Symphony, CH, A; New York Philharmonic-Symphony, Leonard Bernstein conducting, William Kapell, pianist, soloist, CH, E; Sylvia Muehling, pianist, TH, A; concert of Kurt Weil's music (repeat), TH, E; Composers Group Concert, CFCH, 5 p.m.; Suzy Sann, song and guitar recital, CFCH, E.

Feb. 18. New York Philharmonic-Symphony, Leonard Bernstein conducting, William Kapell, pianist, soloist, CH, A; Ruth Morris, soprano, CH, 5:30 p.m.; Erna Berger, soprano, TH, A; New Friends of Music (Rudolf Serkin, pianist), TH, 5:30 p.m.; Anna Steck, soprano, TH, E; NAACC, TiH, E; Postley Sinclair, lecture recital, "Songs and Stories of American Sailing Vessels," CFCH, 5:30 p.m.

Feb. 19. Little Orchestra Society, TH, E.

Feb. 20. Philadelphia Orchestra, CH, E.

Feb. 21. Jazz concert, CH, E; Louis Kohnop, pianist, TH, E; Paul Jacobs, pianist, TiH, E.

Feb. 22. New York Philharmonic-Symphony, Leonard Bernstein conducting, CH, E; Ralph Pierce, pianist, TH, A; Norwegian Singing Society, TH, E; Albert McCary, baritone, CRH, E.

Feb. 23. New York Philharmonic-Symphony, Leonard Bernstein conducting, CH, A; Gordon Manley, pianist, CH, E; Hilde Somer, pianist, TH, E; Leonard Sarason, program of compositions, CFCH, E.

Feb. 24. New York Philharmonic-Symphony, Leonard Bernstein conducting, Eugene List, pianist, soloist, CH, E; Leo Tolstoy Memorial Concert, with Maryla Jonas, pianist, soloist, TH, A; College of St. Elizabeth Glee Club, TH, E; Maria Munster, soprano, CRH, E; Herman Berlinski, piano lecture recital, CFCH (Sky Room), A; Jeanne Kirchmann, Eloise Cascio, Carlotta Ordassi, sopranos, and Frank Carrol and Leo Lozita, baritones, CFCH, 5:30 p.m.

Feb. 25. New York Philharmonic-Symphony, Leonard Bernstein conducting, Eugene List, pianist, soloist, CH, A; Maria Kurenko, soprano, TH, A; New Friends of Music (Paganini Quartet and Nikita Magaloff, pianist), TH, 5:30 p.m.; Raya Garbousova, cellist, TH, E; Miltindes Sladimas, violinist, TiH, E; Iris Rogers, soprano, CRH, E; New York Flute Club (John Wummer, with Mildred Hunt Wummer at the piano), CFCH, 5:30 p.m.

Feb. 26. National Orchestral Association, CH, E; Bernard Greenhouse, cellist, TH, E; Robert Henry, pianist, TiH, E.

Feb. 27. Robert Casadesus, pianist, CH, E; Robert Schrade, pianist, TH, E; Elizabeth Rowan, soprano, TiH, E.

Feb. 28. George Ricci, cellist, CH, E; Julius Katchen, pianist, TH, E.

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MUSICAL JOTTINGS

George Szell, musical director of the Cleveland Orchestra, had the honorary degree of Mus. D. conferred upon him by Western Reserve University. . . . **Muriel Rahn,** soprano, slipped and injured her back on an icy road near the Huntsville, Ala., airport on Feb. 3, when her plane was grounded during a storm, and was unable to appear in a homecoming concert at Tuskegee Institute, which was postponed. . . .

George Balanchine has been engaged by **Samuel Goldwyn** to create a ballet in a forthcoming picture based on **Andersen's** fairy tales. . . . **Kirsten Flagstad** has been appointed to the National Arts Foundation advisory committee on music. . . . Some 28 players of the N. Y. Philharmonic-Symphony and **Bruno Walter,** along with four members of the Carnegie Hall house staff, were sworn in as auxiliary policemen by Supreme Court Justice **Joseph A. Gavagan.** . . . **Benjamin Britten's** latest opera, Billy Budd, has been dropped from the Festival of Britain program, allegedly because "Edinburgh authorities refused to put up enough money for its production at the Edinburgh Festival". . . .

The 5th annual symposium of the International Federation of Music Students will be held at the Yale School of Music, March 12 through 17, and includes lectures by **Paul Hindemith, Stefan Wolpe** and **Dimitri Mitropoulos** followed by panel discussions, all open to the public. . . . **Marie Dickoré,** former Cincinnati representative for this publication, reports that a department store in that city recently advertised a dancing frock as "lovely as Lohengrin". . . . **Menotti's** The Consul is to be sung in eight languages this season, Finnish, Flemish, Turkish, German, Italian, French, Swedish and, of course, English; cities represented include Helsinki, Antwerp, Ankara, Basle, Zurich, Hamburg, Milan, Brussels and Stockholm. . . .

High class video programs, hitherto rather scanty, received a fillip by the action of **Campbell Music Co.** of Washington, sponsoring a series of TV films made by the **Vienna Philharmonic Orchestra** shown on 13 Wednesday evenings, beginning Feb. 9, over Station WTTG in the Capital; they were produced by **Eugene Sharin** for Ambassador Films. . . . **Beverly Somach,** young concert violinist, celebrated her 16th birthday on Jan. 17 with a party at which she received besides felicitations, a collection of violin scores from her High School chums and a spinet piano from her parents. . . .

New York City Opera has postponed its scheduled first production of The Dybbuk by **David Tamkin** until the autumn. . . .

The Erie Philharmonic Orchestra, under **Fritz Mahler,** invited artists of the Pennsylvania city to paint their interpretations of **Moussorgsky's** Pictures at an Exhibition, which were photographed in color and thrown on a screen during the concerts of Feb. 6 and 7. . . .

Ambassador **Henrik de Kauffmann** presented to **Victor Borge,** pianist, a Royal Copenhagen porcelain statuette as a token from the Danish people for being that country's "unofficial goodwill ambassador." . . .

Ramon Vinay will sing Otello at next summer's Salzburg Festival. . . . The Austrian Post and Telegraph Administration will issue a commemorative stamp on April 12, the 150th anniversary of the waltz composer **Josef Lanner's** birth. . . . The **Grete Wiesenthal** Ballet of Vienna will tour the U. S. for the second time during the late winter. . . . A gala supper dance for the benefit of the "Met" Opera Fund was held aboard the SS. Independence on Feb. 6, moored in the North River, with artists of the company and others entertaining the guests. . . .

Mary Robbs, 25-year-old Negro soprano, who studied voice in N. Y., paying her expenses by sewing labels in sweaters in a garment factory, was chosen to appear as soloist with the Chattanooga Symphony, in a competition. . . . **Gene Tunney,** former world's heavyweight champion, was appointed to the committee for the "Met" fund. . . . **Toscanini** won't conduct last two concerts of his NBC Symphony series because of ailing knee. . . .

Representative **Albert P. Morano** (Repub., Conn.), who confesses that he is an "opera-lover," appealed in a letter to Chairman **Robert L. Doughton** of the House Ways and Means Committee to consider exempting the "Met" and other "such great cultural institutions" from the 20 per cent admissions tax. . . . **Henry Cowell,** composer, was among the five new members elected to the National Institute of Arts and Letters, it was announced on Feb. 1 by the president, **Douglas Moore,** composer. . . .

Nadia Koutzen, 20-year-old violinist, daughter of **Boris Koutzen,** composer-violinist, left by plane on Jan. 27 for her second European tour. . . .

Symphonic doings much in the news lately. . . . The **Concertgebouw Orchestra** of Amsterdam issued dismissal orders to 62 of its 80 members because they left the stage at a concert on Jan. 28, during a public protest aroused by the scheduled appearance of the conductor **Paul Van Kempen;** born in Holland, he was naturalized as a German citizen, and was accused of collaboration during the war, but declared innocent by the orchestra's management; the 62 were later reinstated. . . .

The **Capetown Symphony** was recently suspended, temporarily, because the members refused to play in an unscheduled rehearsal; their conductor, **Enrique Jorda,** will seek twelve additional players for the South African ensemble, which is under municipal support and pensions musicians on retirement. . . .

Transported in buses from Salt Lake City, 105 players of the **Utah Symphony** braved a blizzard in order to visit Bingham Canyon to give a concert for mine workers of the Kennecott Copper Corp., which is sponsoring a broacast series by the orchestra. . . .

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NEW RECORDS IN REVIEW

Capitol-Telefunken: Bulking large on the current list is a two-disc (L-8121/2), ten-inch set of Bach's Art of Fugue, played on the organ by Fritz Heitmann. The set is not complete; twelve of the nineteen fugues are played—Contrapuncti 1, 4, 5, 7, 9, 11, 12, 13, 14, 15, 16 and 19, to be exact, plus the chorale Vor deinen Thron. It was Heitmann's idea that the complete work would be too much of a dose at one sitting. He has a point there, as far as concert performances go. On records, though, one does not have to play the work through at one sitting: one can take it in sections, and it is unfortunate that the entire score has not been engraved. Unfortunate, because the music is played in a masterly fashion. Heitmann has conquered the notes and has a superb insight into the baroque style.

Another excellent performance is Karl Schmitt-Walter's singing of six songs from Schubert's Winterrise, three Brahms songs and three by Wolf, with Ferdinand Leitner at the piano (P-8123). The baritone is unknown here; he displays a lyric approach to the music, a smooth and flexible voice, and as much sensitivity as one can find these days.

London: After all these years, at last the second act of Meistersinger is available, and nobly so, on discs LLP-284/5, sung by Hilde Gueden, Gunther Treptow, Anton Dermota, Paul Schoeffler, Otto Edelmann, Karl Dönch and others, with Hans Knappertsbusch conducting the chorus of the Vienna State Opera and the Vienna Philharmonic. The singing is not only stylistically authentic—it is real singing. Schoeffler's Sachs is known in this city, but Gueden's Eva, Treptow's Walther, Dermota's David and Dönch's Beckmesser would grace any operatic cast, anywhere, any time. The first and third acts will soon be forthcoming, and perhaps the complete version will be the operatic set of the year.

Schumann's Frauenliebe und Leben, and Brahms' Vier Ernste Gesänge have been coupled on one disc (LLP-271), sung by Kathleen Ferrier, accompanied by John Newmark. The noted contralto is her usual dependable, musical self, which means that her interpretation is as good as any on records. The tenor Gunther Treptow, who recently made his Metropolitan debut, is heard in the Flower Maidens' Scene from Parsifal, and the Vienna Philharmonic also, on this disc (LPS-287), is heard in the Prelude and Transformation Scene from the same opera. Hans Knappertsbusch conducts; a fine performance and recording. A modern miscellany is encountered on LPS-298, where the Boyd Neel String Orchestra plays Barber's Adagio for Strings; Zara Nelsova, cello, gives Bloch's Prayer, Jewish Song and Supplication; and Aaron Copland his own Four Piano Blues.

Mercury: A heavy grouping of Czech music is encountered here. Dvorak's Piano Quintet is played by Jan Herman and the Ondricek Quartet (MG-10043) in what probably is the best recorded version, but which is deficient in tonal quality because of the age of the recording. The same general remarks apply to Dvorak's Slavonic Dances, complete, played by the FOK Symphony of Prague under Jirak. Two discs (MG-10040 and 10046) are devoted entirely to Smetana's piano music, played by seven pianists. The music is utterly delightful—fresh, charming, melodious. In more modern vein are Janacek's "Youth" Sextet for Winds and Bartos' Incidental Music to Le Bourgeois Gentilhomme, in which the Prague Wind Quintet are featured (MG-15009). The Janacek score is a nationalistic piece with a good deal of perky charm; the Bartos one uses courtly old forms in a modern manner and is a lot of fun.

Keyboard music includes Abram Chasins' reflective and authoritative playing of Bach's Chromatic Fantasy and Fugue, Mozart's C minor Fantasy, and the three Rhapsodies of Brahms, all on MG-10062. Chasins achieves a remarkably flowing line in his Bach and Mozart; he is one of the few who does not overstress the drama of the music. With Constance Keene, Chasins also plays on MG-10061 the Brahms Waltzes (for piano duet), and his own Period Suite and Parade, both for two pianos. Good playing and recording, surfaces a little noisier than they should be. Another disc of real value is Ernest White's recording of all the Eleven Chorale Preludes by Brahms (MG-10070). It is surprising that this magnificent set of organ works has never before been recorded; record collectors and music lovers have been missing much. White's recording is all one could ask.

Victor: The big item on the Victor list is its Treasury of Immortal Performances, which was launched this month with such fanfare. Victor, of course, has some immortal performances in its files (or "icebox," as the record people call it), and on the whole they have made a good choice in their re-issues. Caruso, Farrar, Tetrazzini, Garden, Johnson, Chaliapin, Tamagno, Lehmann, Galli-Curci, Gigli, Ruffo, Schumann Heink, Ponselle, Calve, Homer, Journet, Lehmann, Rethberg, Leider, McCormack, Schorr, Gadski, Bori, Gluck, De Luca—all come alive momentarily again. Among instrumentalists, there are De Pachmann, Paderewski, Prokofieff, Rachmaninoff, Rosenthal, Schweitzer, Segovia, Kreisler, Casals, Elman. It is difficult to pick any disc for special mention. The Caruso ones will be mandatory for some listeners; others will want the Wagner disc; some will be attracted to a disc of duet singing (including the great old Caruso-Scotti duet from La Forza del Destino); still others will look for the Golden Age Ensembles. In the light of such riches, some extravagant people will buy the whole set. There is not enough space here to list the contents disc by disc, but Victor will undoubtedly supply the information to interested parties (if the dealer is out of his circulars).

Chopin's Sonata in B flat minor and Samuel Barber's Sonata in E flat minor both have been recorded by Vladimir Horowitz (LM-1113). The Barber work is brilliantly played, but the Chopin piece, what with the pianist's unusually slow tempos, is less convincing. In the Tchaikovsky Concerto, Jascha Heifetz and the Philharmonia Orchestra under Susskind contribute a glowing performance (LM-1111). The Verdi Quartet—yes, he composed one, and a lovely work it is—is well played by the Paganini Quartet on ten-inch disc LM-37, and Stokowski and his Orchestra do the expected kind of work in Tchaikovsky's Nutcracker Suite (LM-46). So do Fiedler and the Boston Pops in a coupling of Kabalevsky's Comedians with Anderson's Classical Juke Box (LM-1106).

Vox: As usual, some unusual items emanate from Vox. Mendelssohn's D minor Piano Concerto, hardly ever (if ever) played today, receives a clean, brilliant performance from Friedrich Wuehrer and the Vienna Symphony under Moralt (PL-6570). It is an elegant concerto that should be heard more often. To fill out the disc, Emanuelina Pizzuto plays a group of Songs Without Words. Another rarely played piano concerto is Prokofieff's First, in D flat, recorded by Andor Foldes and the Lamoureux Orchestra under Martinon (PL-6590). On this disc Foldes alone plays also Prokofieff's Tales of the Old Grandmother and Four Pieces (op. 32). The concerto is a whizzbang, full of excitement. How well it will wear remains to be seen. On two discs, in PL-6540, all of Mozart's Masonic Music is played, with a chorus and orchestra conducted by J. V. Meyer and two vocal soloists—Hughes Cuènod (tenor) and Gérard Souzay (baritone). Some magnificent music from the latter part of Mozart's career is present here, about all of it previously unrecorded. No further recommendation is necessary. Vox, too, has re-issued the old abridged version of Gluck's Orfeo, originally recorded by Pathé and later in the Columbia catalogue. This is the recording that has Alice Raveau in the title role, and it is one of the classics of the phonograph literature.

Vox has just issued an important Schubert work in its first recording—the Mass in E flat (set PL-1750, 2 10-inch discs), performed by the Vienna Symphony and Akademie Kammerchor and a good vocal quartet. The performance is excellent, the recording adequate, the music sublime in several sections. There is a contrapuntal strength not always associated with Schubert, and a good measure of his authentic, long-phrased, exquisite melody, as in the Et Incarnatus Est or Agnus Dei.

Westminster: One of the most interesting, and enjoyable, records of the month is that of Schubert's F minor Fantasy, Rondo in A, Rondo in D and Marche Caractéristique in C, all for piano duet, and played by Paul Badura-Skoda and Joerg Demus (50-47). Not too much four hand music is in the catalogues, and by virtue of recording the Fantasy, one of Schubert's greatest works in any form, Westminster has done a real service. Viotti's Violin Concerto in A minor, the once-famous No. 22, comes in for a fine performance by Peter Rybar and the Winterthur Symphony under Clemens Dahinden (50-49). Nardini's Concerto in E minor also is on this disc. It is pleasant to hear again the grand old Viotti, dated as it is.

A pair of Haydn Symphonies—No. 100 in G (Military) and 95 in C minor—are conducted by Hermann Scherchen on 50-45: clear, forceful readings. And on 40-48, the bass, Alfred Poell, gives a Wolf recital, singing fourteen songs, accompanied by Franz Holletschek. Poell is a real artist, and even if his voice is just a shade bulky at times, there are few singers who could match his sustained effort in songs like An eine Aeolsharfe or Abschied.

Russ Songs Recorded

Pyramid Records plans a religious series, following the success of the Bud Breese discs of two of Elmo Russ's songs, Dear Lord and Nobody Walks Alone, the latter written with Nick Kenny. The company is making instrumental recordings of various melodies for which lyrics will be sought through competition.

NEW PUBLICATIONS IN REVIEW

Folksongs: New American Songbag, edited by Carl Sandburg (Broadcast Music, Inc., $2.50). Some of the material—about 40 percent—in this collection has been taken from the previous Songbag. Like its predecessor, this is a book that carries its scholarship lightly. It contains much editorial comment by Mr. Sandburg, is profusely illustrated, legibly printed, and eminently readable. Included herein are several contemporary songs, songs of Lincoln's day, period pieces, music from the Southern mountains, Negro songs, humorous songs and songs of the people.

Source Readings in Music History, compiled and edited by Oliver Strunk (W. W. Norton & Co., N. Y., $8.50). There are over 900 pages to this book, and every one of them contains valuable matter that has not been easily available in English before. Dr. Strunk has presented excerpts from the writings on music of men from Plato through Wagner, special emphasis being laid on pre-romantic music. All countries and philosophies are represented: the first twenty authors will give an idea of the scope of the book: Plato, Aristotle, Aristonexus, Cleonides, Athenaeus, Clement of Alexandria, St. Basil, St. John Chrysostom, St. Jerome, St. Augustine, Boethius, Cassiodorus, Isidore of Seville, Odo of Cluny, Guido of Arezzo, an excerpt from the Schola Enchiriadis, Franco of Cologne, Marchetto da Padua, and Jean de Muris. Dr. Strunk's purpose was "to make conveniently accessible to the teacher or student of the history of music those things which he must eventually read." He estimates that about three-fourths of the book consists of writings not previously published in English translation, or hitherto published only in unsatisfactory versions. It would be impertinent to praise a book of this order; one can only thank the compiler for his patience and scholarship.

Scores: Cantabile for Strings; Tango Lullaby, by Virgil Thomson (Mercury Music Corp., $1.25 and $2.50 respectively). Cantabile for Strings is a portrait of Nicolas de Chatelain. It is a broadly melodic piece with some unexpected departures from the melodic line. Tango Lullaby, a portrait of Mlle. Alvarez de Toledo, also has been arranged for solo violin by Samuel Dushkin. It is scored for flute-piccolo, English horn, clarinet, bassoon, bells, and strings. Naturally it sounds fuller in orchestral dress, and also a bit more natural, than in the violin arrangement.

A Bach Suite for Strings, arranged by Reginald Jacques (Oxford University Press, $2). In duration about twelve minutes, this suite for string orchestra comprises an Introduction (the Sinfonia from Bach's C minor Harpsichord Partita), Fugue (Organ Fugue in C minor), Two Choral Preludes (based on Dearest Jesu, We Are Here); Sonatina (from the Church Cantata No. 106) and Jig Fugue (Organ Fugue in G). Reginald Jacques, himself the leader of an eminent British string orchestra, has made skilful and musical transcriptions of this miscellany.

Scherzo Fantasque for Piano and Orchestra, by Ernest Bloch ($2.50) (G. Schirmer, Inc.). Bloch composed this work in 1948. The present edition has an orchestral reduction for piano by the composer. The work starts out Allegro molto, the orchestra hitting a few bold chords and the piano going off on a skittish theme. A bubbling air of good spirits predominates in the music, spiced by some bold harmonies. Some of the piano solos are not too easy, but there is nothing that an experienced pianist cannot solve. Concert artists who are looking for an effective out-of-the-way piece will do well to study this.

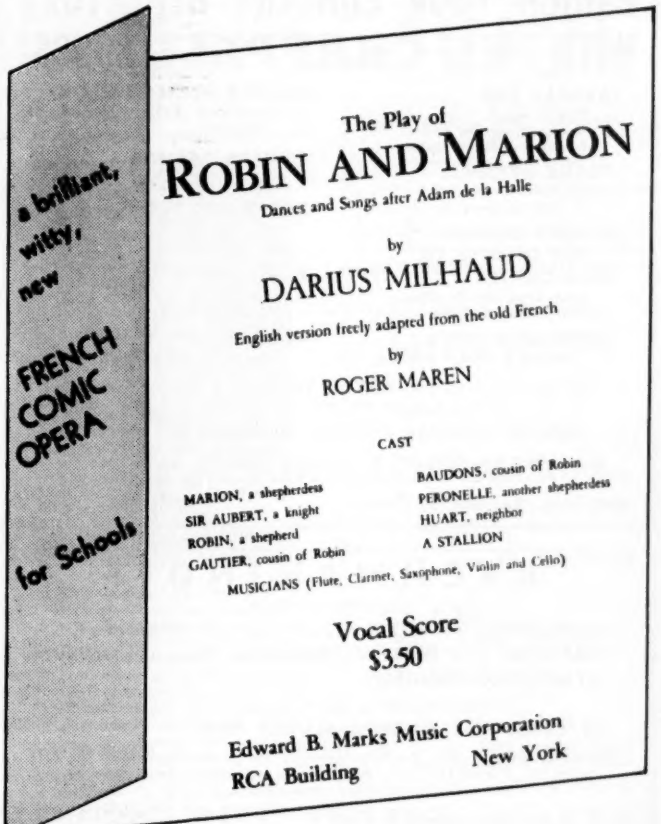
Second Concerto in D minor for Violin and Orchestra, by Claude Arrieu (Heugel and Co., Mercury Music Corp.). This D minor concerto is in four movements—Allegro assai, Grave, Scherzo and Allegro vivace. The present edition is for violin and piano. Arrieu has composed a strongly melodic work that is harmonically sophisticated. Nominally the key is D minor, but a superfluity of G sharps and other enharmonic notes tend to erase the feeling of strong tonality. As in most contemporary French scores, the writing has delicacy and taste, and the third movement has a good deal of wit. The solo part is fairly difficult, but Arrieu has not asked the violinists to do impossible things.

Viola: Twelve Caprices, by Lillian Fuchs (G. Schirmer, Inc., $1.50). Lillian Fuchs, that admirable instrumentalist, has here composed a set of twelve caprices for unaccompanied viola. During the course of these nearly every aspect of string technique is explored—arpeggios, double stops and octaves, polyphony, staccato, accentuations, cantilena, scales, trills and tremolo, and every variety of bow. The last two pieces are named Fuga and Perpetuum Mobile. This collection is a post-graduate course in the viola, and anyone who can play all of them can play anything. There are decided musical values, too.

Trio: Trio for Flute, Cello and Piano, by Bohuslav Martinu (Associated Music Press, $3.25 for score and parts). There are three movements to this trio—Poco Allegretto, Adagio, and Andante followed immediately by an Allegretto Scherzando. As in many of Martinu's works, the impression is one of eclecticism—dissonance, but not too much; a touch of modality here and there; plenty of strongly-manifested melody. And, of course, all the technique and skill in the world. This is an agreeable, good-natured work, with a deeply felt slow movement and some charming tonal combinations.

Violin and Piano: Sonata No. 3, by Bohuslav Martinu (Associated Music Publishers, $4.25). A large scale work for violin and piano, this sonata contains four movements—Poco allegro,

(Continued on next page)



Adagio, Scherzo and Lento. The last-named has several tempo alterations, ending with an Allegro vivo. Here again Martinu has composed a worthwhile addition to the violin-piano repertory. There is flow to the music, a complete command of compositional technique, and many felicitous melodic ideas. Concert artists should immediately investigate this work.

Three Portraits, by Virgil Thomson (Mercury Music, $1.25). These Portraits have been transcribed for violin by Samuel Dushkin. One of them, In a Bird Cage, a portrait of Lise Deharme, is unaccompanied; it is a rather difficult piece of solo writing with effects intended to convey the idea of twittering birds. Barcarolle, a portrait of Georges Hugnet, is a skittish, sophisticated piece of music with amusing flourishes in the solo part to match those of the piano. Tango Lullaby, a portrait of Mlle. Alvarez de Toledo, played with mute, is a simple, flowing and rather charming mood piece in tango rhythm.

Clarinet: Shades of Scarlatti, by Eddy Rogers (Mills Music, 75c). Whether or not this piece approximates the Scarlatti idiom, it is derived from the seventeenth-century techniques. It is in Tempo di minuetto, and has a perky clarinet theme with much staccato-legato alternation in the phrases. The piano part serves merely to fill in the harmony. Clarinetists might find this an attractive, good-natured little display piece.

Brass Quartet: Badinerie, by Richard Walker (Associated Music Publishers, $1.25 for score and parts). The scoring here is for two B flat trumpets, horn and trombone. As the title would suggest, the music is sportive and lively. It is not too difficult either, and students would derive value in ensemble work from a study of it. The harmonies are traditional, and the first trumpet does most of the melodic work.

Alto, Two Violins, Basso Continuo: Symphonia Sacra—Herzlich Lieb hab' Ich Dich by Heinrich Schuetz. (Bomart Music Publications). Heinrich Schuetz is generally conceded to be the most important pre-Bach composer in Germany. He produced several "sacred symphonies"—settings of biblical texts for various combinations of voice and instruments. The present work was composed around 1645. The German text and an English translation by Henry S. Drinker are used in this edition. Church ensembles will of course want to investigate this music, but it should not be confined to ecclesiastical use alone. The music has depth of feeling and a moving simplicity; and an enterprising vocal recitalist would do well to program it.

Two Bergerettes, by Wallingford Riegger (Peer International Corp., 50c). Both of these songs—Toi, dont les Yeux and Charmant Bocage—are for medium voice. They were taken down by the composer, both melody and words, in 1920 as sung by an old Frenchwoman in Des Moines, Iowa. Like most French folksongs, they are simple and lovely. Only the French text is presented in this edition.

Piano Duet: Valse, by Arensky (G. Schirmer, Inc. $1). Arensky's popular Valse from the Two-Piano Suite is here arranged by Carl Deis for piano four hands. It makes an effective and melodious number. Not too easy, either. For a while the Primo part has most of the work, but Deis sees to it that Secondo also gets into the spirit of things after a few pages have passed. Intermediate and advanced pianists should enjoy this transcription.

S.A.T.B.

Hand Me Down My Walkin' Cane; Camptown Races; Macdonald's Farm; Kingdom Comin'; Come Where My Love Lies Dreaming; Froggie Went A-Courtin'; Polly Wolly Doodle; Home on the Range; all arranged by James A. Riddel (20c each with the exception of Froggie Went A-Courtin' which is 25c). These are from the Chet Duncan Series and are scored for mixed chorus divided and piano accompaniment. Several have solo parts. Pat Works on the Railway, arranged by Elie Siegmeister (20c). This is an old American-Irish laborer's song in a cappella setting with baritone solo. Comin' on Chariot Wheels, words and music by J. DeForest Cline (20c). A spiritual with a piano part for rehearsal only. Is Not Spring for Lovers Made, by Lily Strickland (25c). The poem here is by W. Clark Harrington and the work is performed with piano accompaniment. East and West, by Van A. Christy (25c). Dedicated to World Peace and the Brotherhood of Man, this is for a four-part divided chorus of mixed voices and has an a cappella setting (Carl Fischer, Inc.).

Great Day; Lord, I Want to Be a Christian, arranged by Warren Martin (18c and 15c). Both of these settings for the Negro spirituals have a piano part to be used for rehearsal. The Story of the Twelve; The Creation, arranged by Tom Scott (22c each). The Story of Twelve is based on a Mississippi spiritual and the Creation is set to lines from James Weldon Johnson's God's Trombones. It is scored for narrator and mixed voices and has a piano part for rehearsal. Common Bill; De Camptown Races, arranged by George Lynn (16c and 20c). Common Bill is arranged for mixed voices with double alto and bass to be sung a cappella. De Camptown Races is a Foster tune and is also performed a cappella. By'm By, arranged by Normand Lockwood (15c). This spiritual also has a piano accompaniment for rehearsal use only. All of these are from the Westminster Choir College Library series, of which John Finley Williamson is the president. The Gallows Tree; and Sing Song, Kitty, by Tom Scott (22c and 16c). The first of these two is based on a traditional ballad from the Kentucky Mountains and is arranged for chorus of mixed voices with soprano, alto tenor and bass solos, while the second, also a traditional ballad, has a solo for medium voices. A Dream, by J. C. Bartlett (15c). Set to a lyric by Charles B. Cory, this has an arrange-

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ment by Ken Christie. Great Camp Meetin', by H. Walton Alderfer (16c). An a cappella setting for the traditional text with soprano or tenor solo (Theodore Presser Co.).

Jeannie With the Light Brown Hair, arranged by Gail Kubik (16c). A home ballad arrangement of the Stephen Foster song for mixed voices with all four parts doubled. It is to be sung a cappella; no piano accompaniment is provided (Southern Music Publishing Co., Inc.).

To A White Birch, by Henry Cowell (16c). Swing Low, Sweet Chariot, by Montie James Wiers (18c). To A White Birch is an a cappella setting of a text from Dora Hagemeyer's book, Spring in October. The Negro spiritual here has an arrangement with a small solo for tenor and a piano accompaniment. (H. W. Gray and Co., Inc., N. Y.)

DOWN PUBLISHER'S ROW

Awards and Commissions: Arthur Berger has received a commission for a cello work, awarded by Lado, Inc., through the League of Composers. Lado is a professional women's group whose activities have included a musical therapy fund, composition prizes and scholarships to music schools. This is the first commission it has given. . . . Edgar J. Moore has won the 1951 Columbia University Band Composition Contest and will receive $150 on Feb. 24, when his work, A Study in Contrast, will be performed for the first time at the Columbia University Band concert in McMillin Theatre. The announcement for the 1952 contest is forthcoming. . . .

Premieres: Eleazar de Carvalho conducted the North American premiere of Camargo Guarnieri's Second Symphony with the Dallas Symphony Orchestra on Feb. 6; the work won the De Carvalho Scholarship at Tanglewood for its composer. . . . Excerpts from Henry Cowell's new opera, O'Higgins of Chile, will be introduced by Theodore Uppman, baritone, on Feb. 18, in the Brooklyn Museum concert over WNYC during the American Music Festival of that station. . . .

Appointments: At a recent meeting of the Board of the Theodore Presser Co., Herbert L. Brown, Senior Vice-President, was appointed in charge of company affairs, due to the resignation of James W. Bampton. . . . Frank H. Connor, President of Carl Fischer, Inc., has appointed John Blue manager of the piano department at the 57th St. store. Mr. Blue was formerly associated with the Aeolian, Baldwin and Janssen Piano Companies, as well as other firms. . . .

Tribute: Karl Weigl memorial programs are being arranged here and abroad during the next few weeks. To commemorate his birthday (Feb. 6) the Voice of America program presented a song cycle for soprano and string quartet with Barbara Troxell as soloist. On Feb. 8 the Vienna Ravag program featured his third String Quartet in A. Another all-Weigl program was given at the Brooklyn Museum on Feb. 11. Future events are scheduled for Feb. 21 at the University of Indiana and March 22 at WABF. In addition, Records for Libraries, with headquarters in San Francisco, will record one of his string quartets. Musicians sponsoring these memorial performances of his works include Bruno Eisner, Carlton Sprague Smith, Kurt Adler, Constantin Stronghilos, Agi Jambor, George Schick, Mieczyslaw Horszowski, Frederic Waldman, Lee Wei Ning, Daniel Sternberg, Maurice Eisenberg, Jani Szanto, Alice Ehlers, Sydney Beck, Paul Doktor, Albert Alphin, Ernst Bacon, Alfred J. Swan and Peter Paul Fuchs. . . .

Medley: Gena Branscombe's Sun, and the Warm Brown Earth, closed the Golden Hill Chorus program on Jan. 20, and on the next day the Salt Lake Tabernacle Choir sang the composer's arrangement and text of The Lord Is Our Fortress over CBS. . . . A new book published in Berlin is Friedrich Herzfeld's Du und die Musik. . . . The story of the Trapp Family Singers has been named the outstanding non-fiction book of the year by the Catholic Writers Guild. . . .

Rovinsky to Premiere Ives Work

The Celestial Railroad, a piano composition by Charles Ives, will have its radio premiere over Station WNYC on Feb. 22 at 1:30 p.m. as part of the American Music Festival. The composition is a resetting of an older work by Mr. Ives, written especially for Mr. Rovinsky, who gave it first performance at Town Hall and played it subsequently in many cities

on tour. The Celestial Railroad is based on the story by Nathaniel Hawthorne. The train is on its way to heaven with its cargo of privilege-seeking, hymn-singing and polite seatholders. The train is heard to stop, start again, with whistles tooting and locomotive chugging. Then, as the train reaches full momentum it is suddenly engulfed by the waters.

On the same program Mr. Rovinsky will give the first performance of his own sonatina, To Manhattan, suggested by and dedicated to Abraham Walkowitz, artist, noted for his New York scenes.

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Bruce Spencer King returns to New York this summer for a six weeks' master class in voice and operatic coaching, to be held July 16 to Aug. 30 in Steinway Hall, where he taught for six years before joining the faculty of the Houston (Tex.) University in 1940.

In the Texas city Mr. King organized the university's music department, and is now chairman of the vocal department and associate professor of voice and piano. He has presented performances of La Serva Padrona, Bastien and Bastienne, the Waltz Dream, Song of Norway and several Victor Herbert operettas; and, in concert, of the Mozart Requiem Mass and Haydn's Creation. The Opera Group, recently formed, has studied Rigoletto, Traviata and Lucia di Lammermoor. In conjunction with the Choral Club and drama department, it presents one or two operas yearly. In the opera workshop, Mr. King has directed study of Pagliacci, Faust, Lucia, Romeo and Juliet. Trovatore and Faust are currently being studied, and one will be performed. On Jan. 18 the workshop broadcast In a Persian Garden by Liza Lehman over Station KUHG under Mr. King's baton.

Concerts at Mannes School

The Senior Orchestra of the Mannes Music School, Carl Bamberger, musical director, gave its second concert of the season on Feb. 8 and 9. On Feb. 14 a choral and chamber music evening was presented at the school, Sam Morgenstern conducting the chorus and Hans Neumann and Roman Totenberg directing the instrumentalists.

The memory of Karl Weigl, Austrian-American composer and teacher, was honored at the school on Jan. 31 when a program of Dr. Weigl's works was given. The following artists paid tribute: the Bach Cantata Guild, Peter Sizio, conductor; Bronislav Gimpel, Leopold Mannes, William Gephart, Luigi Silva, the Beaux Arts Quartet and Alice Howland. Patricia Roth, Ludwig Lenel and Paul Ulanowsky were accompanists.

Berkley Summer School Formed

HARRISON, ME. — Harold Berkley, who has held master classes in violin and chamber music here for the past thirteen summers, has been invited by the trustees of Bridgeton Academy to use the full facilities of the academy for his summer teaching.

The academy, situated on Long Lake, was founded in 1808 and is in North Bridgeton, one-and-a-half miles from Harrison, across the lake. This invitation, carrying greatly expanded opportunities for teaching and practising, has led to the formation of the Berkley Summer Music School, of which the master classes will be an essential part. Associated with Mr. Berkley will be Marion Kahn Berkley, piano classes and accompanying; William Khoury, former pupil of Jacques Gordon and Harold Berkley, violin and viola; Dorothy Fidlar, former pupil of Luigi Silva, cello; Margaret Anderson, of New Town High School, N. Y., theory and keyboard harmony; Mary Lane, M. A., who will give a course on the history and development of chamber music; and Carolyn Dobson, B. S., who will talk on the methods and materials of string class teaching. The session will run from July 16 to Aug. 25. Daily chamber music rehearsals, under faculty supervision, will be an integral part of the course.

Through the interest of music-loving friends in New York, Connecticut and Maine, the Berkley Music Association has been established to provide a limited number of scholarships for talented and deserving students.

Mr. Berkley, known in the East as violinist and teacher, and nationally known as the Violin Editor of Etude magazine, is the author of several books on violin playing, including The Modern Technique of Violin Bowing, Twelve Studies in Modern Bowing, and Basic Violin Technique.

Aspen Institute Schedules

ASPEN, COLO. — The Aspen Institute's eight-week summer festival, July 2-Aug. 26, will present three musical events each week, and three lectures, including seminars by noted speakers in other fields than music. The School of Music will be in session concurrently with the festival, and all students will be admitted free to concerts and lectures.

The festival's third summer of programs will be in charge of Joseph Rosenstock, musical director, who also heads the Studio of Opera and Dramatic Art, a new activity of the institute. Darius Milhaud will appear as guest conductor in addition to teaching composition with Charles Jones as his assistant. Madeleine Milhaud will teach French diction and acting.

Rudolf Firkusny heads the piano department. The Albeneri Trio returns to teach and play string instruments and chamber music, as does the Paganini Quartet. Raya Garbousova, cellist, and Roman Totenberg, violinist, will be active as performers and instructors. On the vocal faculty are Karin Branzell, Leslie Chabay, Herta Glaz, Mack Harrell and Martial Singher; also Evelina Colorni and Mme. Milhaud for diction. The woodwinds will be represented by Albert Tipton, flute; Lois Wann, oboe; Reginald Kell, clarinet; Norman Herzberg, bassoon; and Walter Griffith, French horn. Paula Lenchner will be resident soprano, and Brooks Smith, staff accompanist. Vronsky and Babin, duo pianists, return for part-time teaching. Grace Denton is executive director of the Institute.

Mayo Students in Musicales

Students of Gladys Mayo are showing much interest in the formal musicales given each month in this teacher's studios. Youngsters whose piano studies are under Miss Mayo's guidance come with the chief purpose of making music together. Children play the smaller classics, ranging from pre-Bach composers to Bartok and other contemporaries. Ensemble numbers are performed, with both parents and children participating. Also compositions of the young students are featured in performance by Miss Mayo, and the creative growth of the individual is observed by the audience.

"My students are of three types," said Miss Mayo, "beginners, advanced students, and teachers. I insist that each one working under my guidance have experience in original composition, arranging and scoring. Every student has ample opportunity in ensemble. I feel that these fundamentals of musicianship must be so instilled into the students that they are able to integrate music and the allied arts into their everyday lives. Music, whether pursued in a professional or amateur sense, can be a stabilizing influence in this tragic era."

Miss Mayo for many years was a member of the piano faculty of the Juilliard School of Music. She is now devoting herself exclusively to private teaching.

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Adi Bernard Returns from South

Adi Bernard, pianist and teacher, has returned from a tour of Florida and South Carolina. She is re-engaged for appearances during the Easter season in both Miami and Charleston. In Miami Beach Miss Bernard held several master classes, at the request of local pianists.

Students of this teacher will be heard in Steinway Concert Hall on May 6, the first part of the program presenting younger pupils, the latter advanced and artist-students. Berta Marcus, who studies with Miss Bernard, recently won first prize on a talent show over WLIB. Howard Weiss played over WNYC on Dec. 6, featuring pieces by Brahms and La Campanella by Liszt; on Jan. 2 Mr. Weiss was heard by the Women's Organization of the Free Synagogue.

Queena Mario's Plans

Queena Mario will sail for Europe on the SS. Saturnia on March 22, to remain abroad until Oct. 2. Mme. Mario had intended to sail in December for a sabbatical year of absence, but a serious operation, from which she is now recuperating, caused her to revise her plans.

Mme. Mario's months overseas will be spent mainly in Taormina, Sicily, in preparation of a book on vocal technique, which she is writing as a supplement to the Columbia recordings of her seminars for voice teachers in connection with the Juilliard Summer School.

After her return to the United States, Mme. Mario will reopen her New York studio immediately, holding open Oct. 4 and 5 for auditions, and resuming active teaching on Oct. 8. However, as of that date, Mme. Mario will teach only three hours every afternoon from Monday through Thursday, and one morning—Friday. Due to this time limitation, she has decided to accept only those students whom she considers equipped for a serious career in music. She will continue to hold auditions for all voice students, however, putting her experience and knowledge at their disposal, giving her opinion as to their possibilities as future singers, and, if unable to accept them herself, advising them how and where to continue their studies. These auditions begin the week preceding Oct. 8.

Kittain-Chaliapin Singers Heard

Tassia Bertain, artist-pupil of the Kittain-Chaliapin Studios, has recently won two awards in the Stars of Tomorrow competition. The young dramatic soprano on Feb. 5 appeared over the TV network WNBT, in the Skitch Henderson Talent Search program. On Feb. 19, 21 and 23, she was heard in the all-Italian operatic program, Melodia Eterna. Miss Bertain has been re-engaged for the "Music of Italy" hour over the same station on March 30.

Regina Price, soprano, currently singing at the Copacobana is engaged for the Buddy Rogers program and TV on WOR.

N. Y. College of Music Courses

The spring semester at the New York College of Music, opening Feb. 5, includes new classes in pedagogy for piano teachers, which began on Feb. 6 and 7, and are given by Consuelo Clark, Hilda Holt and Prof. Angela Weschler. Students for individual instruction in all other branches of music may enter at any time. Arved Kurtz is the college's director.

Long-Thibaud Contest Announced

The Marguérite Long-Jacques Thibaud music contest, held every two years in Paris, is scheduled to take place from June 20 to July 2 this year. The aim is to attract the attention of critics and public to young violinists and pianists who "have demonstrated the qualities of a first-rate concert artist." Substantial cash awards are to be made, and engagements with outstanding symphony orchestras in France and other countries are assured. The complete list of works, required and optional, for the elimination and final contests have been announced and may be secured by writing to René de Messières, Cultural Counselor, French Embassy, 934 Fifth Avenue, New York 21, N. Y.

New Rutgers Choir to Appear

NEW BRUNSWICK, N. J.—Under the direction of Erich Leinsdorf, the newly-formed Rutgers University Choir, the Philadelphia Orchestra and soloists will present the St. Matthew Passion of Bach on the evening of March 23, in the Rutgers Gymnasium. The 175-voice Choir consists of students from New Jersey College for Women, the Men's Colleges and the Newark Colleges of Rutgers, the State University of New Jersey, and is an outgrowth of last year's Bach Festival, when the Voorhees Chapel Choir of New Jersey College for Women and the Rutgers Glee Club sang four performances of the same work in this city and Rochester, N. Y., with the Rochester Philharmonic Orchestra, under Mr. Leinsdorf.

SCHOOL NOTES

The first faculty concert of the season of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, was given at the New Century Club on Feb. 12 by Thomas Brockman, Frank Costanco, Edward Steuermann, Allison Drake and Elsa Hilger. The second is scheduled for the same hall on Feb. 28, presenting Joseph Arcaro, William Bless, Annetta Lockhart and Jon Carlin. These concerts are in memory of Olga Samaroff.

Leopold Sachse, director of the New York City Opera, will be stage director for the sixth season of the Opera Workshop at Pennsylvania College for Women, according to Richard Karp, director of the college. Mr. Sachse held the same post in the summer of 1949 and was lecturer two other terms. The spring session opens Feb. 27 and lasts for ten weeks.

Prof. Max Klein, head of the vocal department of the Music School Settlement, on June 20 participated in a faculty concert. He sang songs from Schubert's Winterreise, the Song to the Evening Star from Wagner's Tannhäuser and arias from Le Roi de Lahore by Massenet. The whole program was broadcast over WNYC.

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